THE MAGAZINE OF TIME AND SPACE

THE OFFICIAL

DOCTOR WHO MAGAZINE

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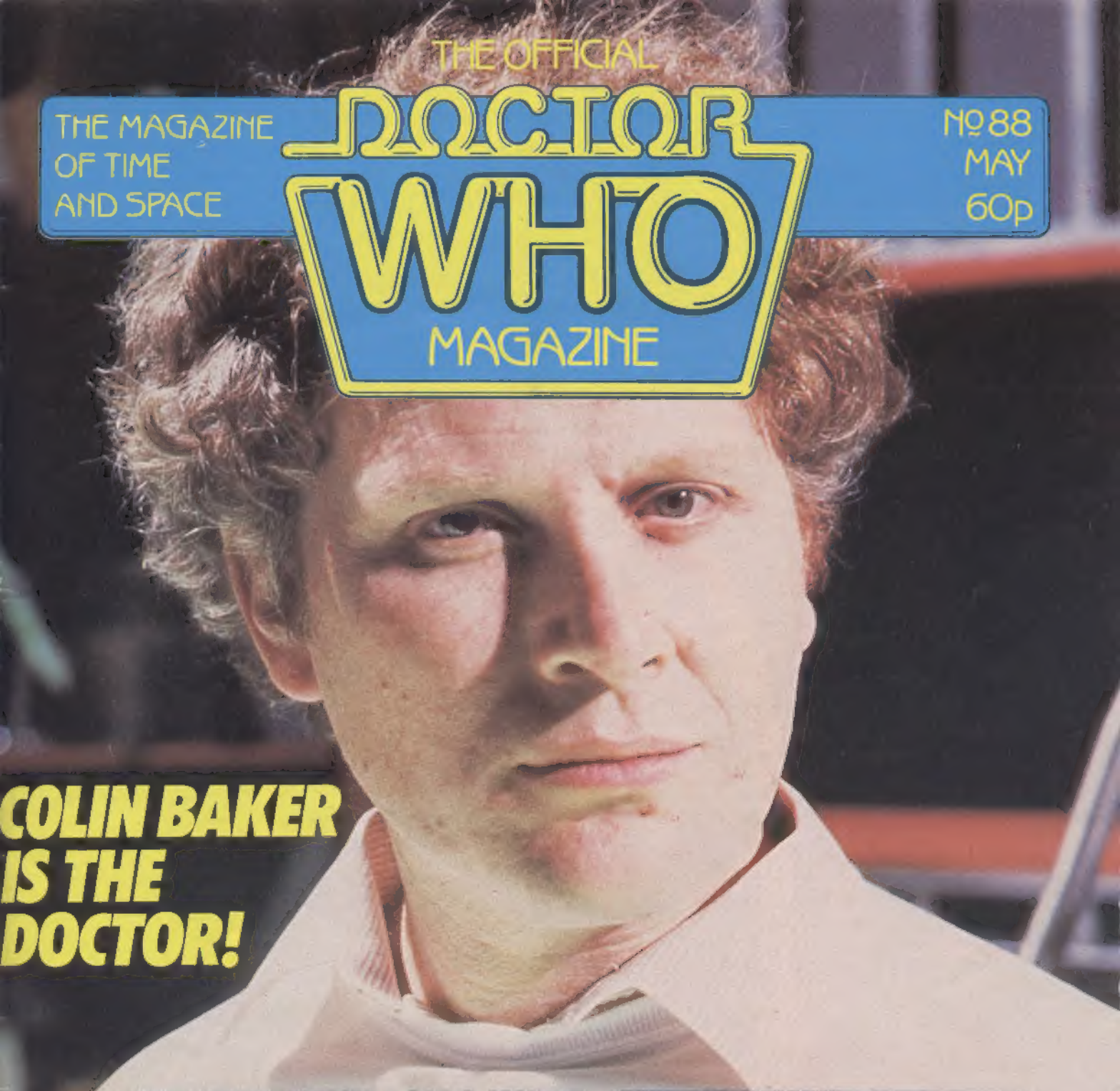

COLIN BAKER IS THE DOCTOR!

WE INTERVIEW LALLA WARD
COMPANION TO THE FOURTH DOCTOR

FROM THE ARCHIVES: *THE TIME WARRIOR*

ALL YOUR FAVOURITE REGULAR FEATURES

PLUS A NEW COMIC STRIP ADVENTURE

LALLA WARD
Exclusive Interview
on page 20

May 1984 issue
Number 88

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DOCTOR WHO

DOCTOR WHO LETTERS

This month our rampant readers sound off about Resurrection of the Daleks, *The Doctor's old foes, more Gallifreyan biology and other weird and wonderful aspects of* Doctor Who.

GALLIFREY GUARDIAN 6

All that's new and worth reporting on your favourite science fiction TV series.

THE SHAPE SHIFTER 7

A brand new comic strip adventure, drawn by a brand new artist and featuring a brand new Doctor! What more could a reader want?

DOCTOR WHO ARCHIVES 11

We present the Jon Pertwee story which first introduced the monstrous Sontaran creature, otherwise known as The Time Warrior.

GLIMPSES OF THE FUTURE 16

A detailed look at the future of the Earth as depicted throughout the history of Doctor Who.

INTERVIEW LALLA WARD 20

We speak exclusively to the actress who portrayed the second regeneration of Time Lady Romana in Doctor Who. *A full-colour feature in which she talks about her involvement with the show, and also her marriage to the fourth Doctor, Tom Baker.*

EPISODE GUIDE 26

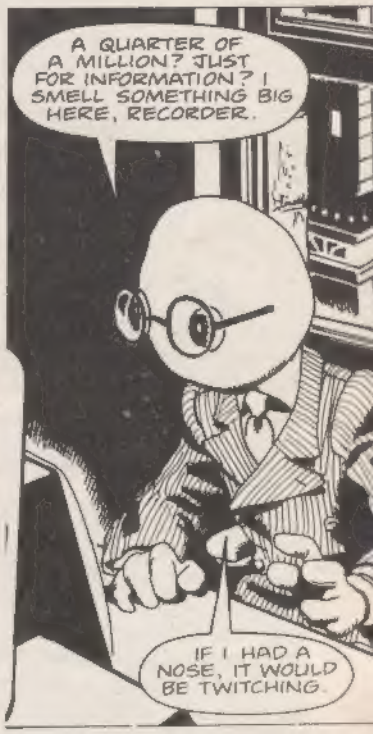
The continuation of the chronological list of Doctor Who *stories. This month we cover the cast, credits and episode endings for the adventures* Earthshock *to* Snakedance.

BOOK REVIEW 28

This month we put our scanners on the book adaptations of the William Hartnell adventure, The Aztecs *and* Inferno, *a Jon Pertwee era story.*

MATRIX DATA BANK 35

Another batch of your questions dealt with by the all-knowing oracle of Doctor Who *trivia.*



DOCTOR WHO LETTERS

Send all your letters to: Doctor Who Magazine, 23 Redan Place, Queensway, London W2 4SA.

BIOLOGY: PAPER 2

Congratulations to the BBC for the latest season; everything was up to scratch, although I winced at the scene in *Warriors of the Deep* when the Silurian was coming untucked at the back. Apart from this the story set high standards for the rest of the season. *The Awakening* was the best two-parter for a long time, especially some of Peter Davison's dialogue. In particular, the part in episode two where the Doctor and Matt Chandler are discussing the burning of the May Queen, and Davison said, "Oh, Tegan would've done a lot more than scream." Marvellous!

But, down to the serious business of this letter. I read with interest at first, then disgust, then anger a letter from the mysterious "Callufrax", concerning Gallifreyan biology. In his somewhat ill-written, misconstrued letter, this person proceeds to blandly state that the Gallifreyans are no more than super-evolved slugs. Well, I would like to point out an error or two in his theories. The first of his errors comes when he states that cephalopods (*not* cephalods) have two hearts, as do Gallifreyans.

Heh heh heh. Poppycock.

Cephalopods have but one heart, which although somewhat different from your common or garden mollusc, is not two hearts but merely one spread about a bit. Now, as all first form biologists know, the heart is split into two parts; the ventricle and the atrium. In cephalopods, the ventricle is set apart from the two auricles, which are placed at the base of each gill and pump de-oxygenated – (used) – blood through the system. That's not all. These cephalopods reproduce using their arms, and since the Doctor is supposedly and Grandfather, and still has both of his arms, I'm afraid Callufrax's theories are shot down.

So, the next time Callufrax begins to spread nasty, insulting rumours about Gallifreyans, he would do well to revise for 'O' Level Biology.

Darren Chawials,
Colchester,
Essex.

SEQUEL SUGGESTIONS

I started to get a regular order of **Doctor Who Magazine**, and have been a keen fan of the programme since I was eight, and I think it's great. I would just like to give a few suggestions for future seasons of *Doctor Who*. Firstly, some people have never seen the Meddling Monk on their screens, nor the Celestial Toymaker. Also it would be nice if they brought back the Autons and the Nestenes. Also it's been a while since the Doctor battled against a computer. The Yeti haven't been around for years, nor have the Ice Warriors or even the Krotons. There are many other stories which should have sequels. Down here in Perth probably nobody up to the age of sixteen has seen a Hartnell or Troughton story. After all, this is the 20th year of *Doctor Who* and we should get to see a few of these *Doctor Who* classics.

Kim Donegan,
Hamersley,
Western Australia.

AFFECTED

Wow! *Doctor Who* has just finished and I'm still recovering from the experience. I've watched the programme for many years now and it's been a long time since any of the Doctor's adventures have had this affect on me.

In case no-one knows what I'm on about, it is of course, *Resurrection of the Daleks*. Sensational, the Daleks have never been more menacing, paranoid, murderous. The whole story had an air of lavishness about it, costumes and props were superb and the story itself had a strong plot line and was well written.

The performances of everyone involved were impressive and Rodney Bewes acquitted himself well in an unfamiliar serious role. Tegan's farewell was also touchingly done. She will be missed, but will be fondly remembered as long as there are *Doctor Who* fans.

There have been quite a few "classics" from *Doctor Who* and this story must rank along side them. This adventure has more than made up for what had, so far, been a disappointingly bland season. Just Great!

Nigel G. Hilburd,
Pontypridd,
Wales.

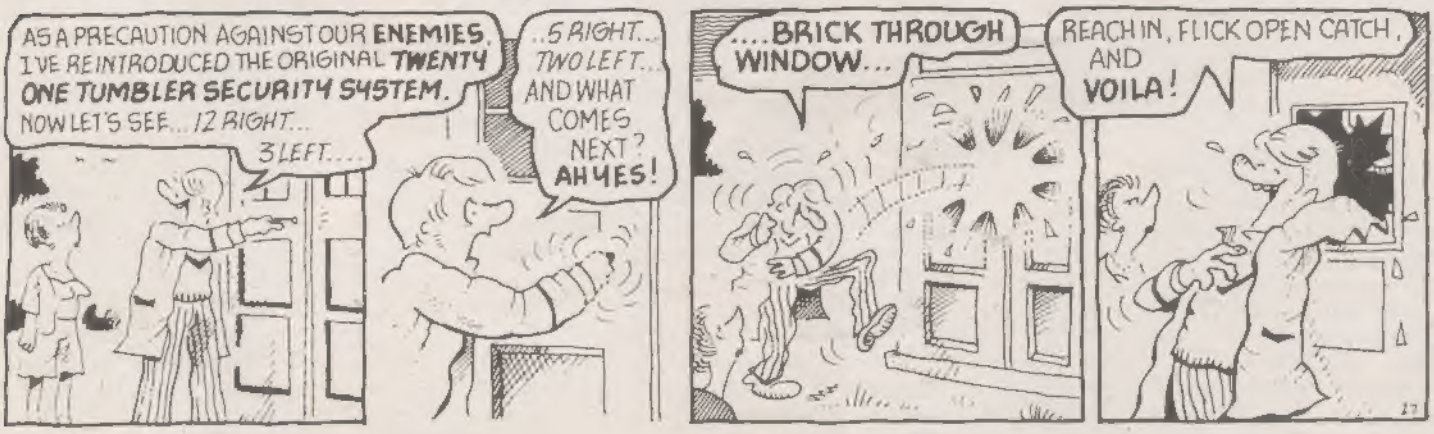
U.S. PROTEST

I have been receiving your publication for almost a year now, and I would like to say that the overall quality of **Doctor Who Magazine** is excellent.

However, I must protest at some of the "facts" in the article in issue 84 entitled *Doctor Who in America*. For example, the "fan market" for *Doctor Who* in the US is described as new. I beg to differ – many *Doctor Who* clubs have been in existence for quite a while, some since the early Baker episodes started showing in 1974.

Also the article states that Tom Baker is considered to be *the* Doctor as far as US fans are concerned. That statement is definitely *untrue*! Many fans are devoted to Hartnell's, Troughton's, Pertwee's and Davison's interpretations of the Doctor. The only fair thing to say is that Tom Baker is the most recognisable interpretation of the Doctor, simply because the most widely distributed package of episodes were his first four years. Other packages, such as Pertwee's and Davison's episodes are being shown in America and those gentlemen each have their own loyal following of US fans.

DOCTOR WHO? by Tim Quinn & Dicky Howett


AS A PRECAUTION AGAINST OUR ENEMIES, I'VE REINTRODUCED THE ORIGINAL TWENTY ONE TUMBLER SECURITY SYSTEM.
NOW LET'S SEE... 12 RIGHT...
3 LEFT...
..5 RIGHT... TWO LEFT... AND WHAT COMES NEXT? AH YES!
....BRICK THROUGH WINDOW...
REACH IN, FLICK OPEN CATCH, AND VOILA!

Above: *Rodney Bewes as Stien and Peter Davison as the Doctor in the immensely popular* Resurrection of the Daleks. Right: *Davros, from the same story.*

In summary, *please* do not lump all American *Doctor Who* fans together in one broad statement. We are all diverse individuals, just as all British fans are.

Gwen M. Fields,
Houston,
U.S.A.

DOCTOR CHEW

One of my favourite hobbies is collecting bubble gum cards. What has always puzzled me is why there have never been any *Doctor Who* bubble gum cards. There have been *Doctor Who* sweet cigarette cards, but the last time they appeared was in 1967, featuring Patrick Troughton, and all the pictures were drawings and no photographs. If John Nathan-Turner is reading this letter, I would like to ask him to consider this, and if he is looking for a particular *Doctor Who* subject for a collection, look no further than *The Five Doctors*. Of course you can always use the five Doctors from their respective periods.

Gary Henderson,
Drumahoe,
N. Ireland.

MISSED OUT

After a gap of about two years, I recently placed a regular order for your excellent magazine again. March's issue was just great! The previews of *Resurrection of the Daleks* and *Planet of Fire* were good, and interviews with old characters from the series, such as Carole Ann Ford, is a brilliant idea. Is it possible for you to have an interview with Nicholas Courtney, who played Brigadier Lethbridge-Stewart, as he was on the show for many years and deserves a bit more attention in your magazine.

It is a pity that Peter Davison, Janet Fielding and Mark Strickson will all have left by the end of season 21, but all good things must come to an end, as the old saying goes. I just hope that Colin Baker and Nicola Bryant keep up the good work, in the best traditions of the show.

Keep on producing your fantastic magazine. I certainly shan't miss out ever again!

Andrew Harrison,
Exmouth,
Devon.

There was an extensive interview with Nicholas Courtney, alias the Brigadier, in **Doctor Who Monthly 72** *(available from The Perfect Mailing Company, 19f Spital Road, Maldon, Essex). That'll teach you not to cancel your order!*

GALLIFREY GUARDIAN

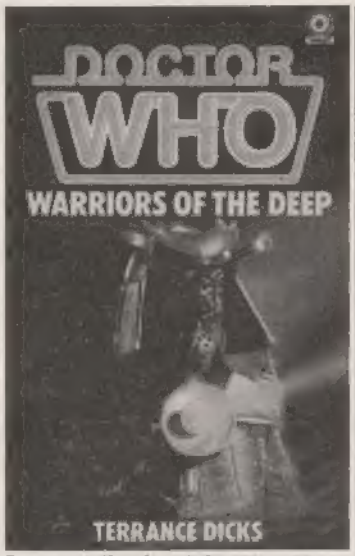
PATTERN FOR SUCCESS?

AMONGST THE NEW BOOKS from WH Allen/Target during 1984/5 comes *The Doctor Who Pattern Book* by Joy Gammon. The book contains plans on how to create items like *Doctor Who* cushions, glove puppets, bags and even a pattern to knit a scarf like Tom Baker's! The book is out, hardcover only, next October in time for the Christmas market.

Reproduced here is the cover to *Warriors of the Deep*, the latest novel to hit your shops. Elsewhere this issue there are reviews of the two successive books, *The Aztecs* and *Inferno*, and following soon will be Gerry Davis' *The Highlanders* in August while September sees publication of Christopher H. Bidmead's *Frontios*.

Also available in September will be the "mystery publication" we mentioned a few issues back that will contain some of the magnificent artwork that you have been sending Target over the last few months. The book is by Peter Haining and is called *Doctor Who: The Key to Time* with a subtitle *A Year-by-year Record*. The book will explore the history of the programme through key dates in its many life cycles. Detailed here, for example, will be the instances when the programme was discussed in parliament, and dates when *Doctor Who* made national newspaper headlines, notes on the location filming in Lanzarote for *Planet Of Fire* and information on the new television technology the series has pioneered throughout its 21 years on television. Haining's book retails at £12.00.

A month later Peter Grimwade's *Planet of Fire* novel will be released, followed by Terrance Dicks' adaptation of the Robert Holmes story *The Caves of Androzani* in November. We leave the Peter Davison era for a month then and return to the dawn of the series with John Lucarotti's *Marco Polo* in December. Then the New Year will bring Eric Pringle's *The Awakening*, Terrance Dick's *The Mind of Evil* and *The Krotons* and John



Lucarotti's (again) *The Massacre*. All these are in hardback, the paperbacks follow (now at £1.50 each) in about three months. December this year will also see the publication of *The Doctor Who Puzzle Book*, a paperback (£1.50) which has been written by fifteen year old *Doctor Who* fan Adrian Heath. We hope to have more news on this book, and lots more from Target next month.

SEASON SURVEY

IT'S THIS TIME of year again. As in previous years we want first and foremost the order in which you liked this season's stories which, in case you need a reminder were: *Warriors of the Deep, The Awakening, Frontios, Resurrection of the Daleks, Planet of Fire, The Caves of Androzani* and *The Twin Dilemma.*

As always put your favourite story first, second favourite second and so on until your least favourite is seventh. Having done that we need your votes for favourite monster (for instance, the Myrka, the Sea Devils, the Malus, the Tractators, the Daleks, etc), then your favourite villain (perhaps Sir George Hutchinson, or Davros or Sherrez Jek or any of the others), next, your favourite supporting character (Jane Hampden maybe, or Mr Range or Stien or whoever you like – so long as you haven't placed them in the previous two categories). Then there's your favourite episode from the season and that's it.

Just write your selections on a *postcard* (not a *letter* please) or the back of a sealed envelope and send it to Season Survey, Doctor Who Magazine, Marvel Comics Ltd., 23 Redan Place, Queensway, London W2 4SA to arrive no later than Friday 4th May 1984. The results will appear in a future issue of the magazine.

EXHIBITION

IN A COUPLE OF MONTHS we hope to be able to bring you a report on the *Doctor Who* exhibition at Blackpool, now entering its tenth year.

It is worth mentioning here that according to the show's producer John Nathan-Turner all the costumes and props this year, both in Blackpool and the smaller Longleat version, will be new – everything will be from the season just ended.

QUOTE OF THE MONTH

MANY THANKS to all of you who have sent in suggestions for quotes – keep them coming, all those we print will receive some sort of prize. The quote in DWM 86 was said by Vicki in episode two of *The Rescue*.

This month's quote has been supplied to us by Gareth Randall of Hockley in Essex and goes: "I know it's here somewhere . . . found it! Gosh, that takes me back – or forward? That's the trouble with Time Travel, you can never remember."

Quotes and any other news for *Gallifrey Guardian* to our usual address.

OBITUARY

AS A DIRECTOR of *Doctor Who*, Douglas Camfield holds the record as the person who directed more episodes of the programme than any other director to date. His untimely death on Friday 27th January, 1984 has come as a shock to *Doctor Who* fans everywhere, to whom he as always been an enthusiastic and eager celebrity – most notably during his recent appearances at British Conventions.

His involvement with the series started, literally, right at the start, working as Production Assistant on the first story, *The Tribe Of Gum* and then doing the same job three stories later on the massive *Marco Polo* story. His first directing credit was for *Planet Of Giants* and this was followed by *The Crusade* and *The Time Meddler*. After that came the mammoth *Dalek's Masterplan*, the longest ever *Doctor Who* story to date, which also marked his final association with the William Hartnell era.

His last two stories were both penned by Robert Banks Stewart, the first was *Terror of the Zygons*, a story that various members of cast and production team have displayed feelings of disappointment with, Douglas not excepted, although he summed it up in his usual jocular manner, "You can't win 'em all!" Finally there was *The Seeds Of Doom*, a story often criticised for it's use of graphic violence, including men turning into vegetables and the villain of the piece being chopped up in a mincing machine – criticisms Douglas was always keen to dispute: "*Doctor Who* is a fantasy," he says, "a fairy tale even . . . I reckon we trail a long way behind the Brothers Grimm." Camfield's other contribution to *Doctor Who* was in the Baker story *Brain of Morbius* where he appeared during the Mind-Wrestling scene, as one of the faces of Morbius.

Douglas Camfield was in his early fifties. He is a tragic loss to the world of television, and to the history of *Doctor Who*. It is hoped that in a forthcoming issue of **Doctor Who Magazine**, we shall be presenting an in-depth feature on Douglas Camfield which will look back on his time over twelve years on the programme.

The SHAPE SHIFTER Part One

LET'S ESTABLISH ONE THING STRAIGHT AWAY: IT'S NO FUN BEING A WHIFFERDILL.
IT MAY SOUND LIKE FUN, BEING A SHAPE-SHIFTER, ABLE TO CHANGE YOUR BASIC STRUCTURE AT THE DROP OF A HAT.
BUT YOU JUST TRY MAKING A LIVING AT IT.
THAT'S A WHIFFERDILL ON THE DESK, LOOKING JUST LIKE AN ORDINARY TELEPHONE...
EXCEPT IT'S ON SURVEILLANCE RIGHT NOW... EAVESDROPPING ON PRIVATE 'PHONE CONVERSATIONS...
HELLO, DAPHNE? LISTEN, DEAR... I'M AFRAID I'LL BE WORKING LATE AT THE OFFICE TONIGHT. SOMETHING IMPORTANT HAS COME UP... AND... WELL, YOU KNOW HOW IT IS.
YES, DEAR... I KNOW THIS IS THE FOURTH NIGHT IN A ROW. NO, DEAR... I'M NOT WORKING TOO HARD. DON'T WAIT UP FOR ME, DEAR...
GOODNIGHT, DAPHNE...
CLICK
NOW LET'S FORGET THE OLD BAT AND HAVE A GOOD TIME! THE NIGHT IS YOUNG AND SO ARE WE! HEH! HEH!
ANYTHING YOU SAY, SUGAR...
THE RATBAG! I'LL BET HIS WIFE WILL WANT TO KNOW ABOUT THIS!
THEY'VE GONE. NOW FOR MY GETAWAY.

Script: Steve Parkhouse Art: John Ridgway Editor: Alan McKenzie

SNEAKY? YOU SAID IT...
BUT THE WHIFFERDILL HAD A CRUST TO EARN, JUST LIKE ANYBODY ELSE. AND BESIDES, HE WAS GOOD AT IT...
YES, THIS PARTICULAR WHIFFERDILL WAS VERY SUCCESSFUL AS A PRIVATE INVESTIGATOR...
BUT NO GREAT SHAKES AS A PIGEON...
FOR EVEN IN THE CITY, PREDATORS ABOUND...
WHEEEE!
CLOMP!
AAARGH!

AS LUCK WOULD HAVE IT, THE WHIFFERDILL MADE A SOFT LANDING...
CLONGGG!
AND FINDING ITS NEW SURROUNDINGS AMENABLE, INSTINCTIVELY CHANGED TO SUIT THE OCCASION...
LESSEE WHUT'S FERDINNER... HEH, HEH... HIC!
RUSTLE RUSTLE
WELLL WHUDDYA KNOW? ITSABURGER... I COULD RILLY MURDER A BURGER... YEP...
UNK
AAAARGH!
LEMME OUTTA HERE!
FOR THE SECOND TIME IN THE SPACE OF MERE MINUTES THE WHIFFERDILL HAD BEEN THOUGHT OF AS JUST PROTEIN. IT HAD FORGOTTEN ITS OWN PERSONAL MOTTO: "HE WHO HESITATES IS LUNCH."

OVER THE NEXT TWO HOURS IT RAN THE GAUNTLET OF THOSE MEAN STREETS, HUNTED AND HAUNTED BY EVERY NIGHT-STALKER IN THE CITY'S UNDERWORLD... UNTIL...
MADE IT! JUST ONE SHORT DASH AND I'M HOME...
AVAN TARKLU PRIVATE INVESTIGATOR
I CAN'T GO ON LIKE THIS!
I'M WASTING MY LIFE. HERE I AM, FORTY FIVE YEARS OLD, A CLASSICAL EDUCATION... AND WHAT AM I DOING?
RUMMAGING IN DUSTBINS!
ANY MESSAGES, RECORDER?
DIPLOMA OF MERIT
THERE'S A BATCH OF "WANTEDS" ON THE VIDEO.
RUN THEM THROUGH, PLEASE. THERE'S A GOOD CHAP.
A REWARD IS OFFERED FOR INFORMATION LEADING TO THE ARREST OF MARTY MOUSE, WANTED FOR THE DOUBLE CRIME OF BANK ROBBERY AND BREACH OF COPY-RIGHT.
TELEFAX
F213 770616 CODE AF
TELEFAX
HOW ABOUT THIS? "WANTED ALIVE. THIS MAN, WHO ANSWERS TO THE NAME OF 'DOC' OR 'THE DOCTOR'. A REWARD OF 250,000 MAZUMAS IS OFFERED FOR INFORMATION AS TO THE WHEREABOUTS OF THIS MAN."
LAST SEEN LIKE THIS...
OR DISGUISED LIKE THIS...
F213 770616
PRETTY GOOD, HUH? THERE'S A NAME AND ADDRESS, TOO. SOME OUTFIT ON VENUS.
A QUARTER OF A MILLION? JUST FOR INFORMATION? I SMELL SOMETHING BIG HERE, RECORDER.
IF I HAD A NOSE, IT WOULD BE TWITCHING.

THE TIME WARRIOR

Above: *Jon Pertwee as the Doctor as he appeared in* The Time Warrior Below *Elisabeth Sladen as the Doctor's companion, journalist Sarah Jane Smith.*

Episode One

From the depths of space, a small vessel thunders into Earth's atmosphere. It comes to rest finally, after a tortuous descent, in the middle of a forest in medieval England. Nearby, in a castle, Irongron and his fellow brigands have seen the fiery landing of the object and believe it to be an omen from the stars. Times have been hard for the villains of late; foraging raids have yielded little and the larders of the keep are thus very low in comparison with those of neighbouring Wessex Castle. As dawn breaks, Irongron leads a party out on horseback to locate "Irongron's Star". What they find is a large polygonal spheriod nestling in a clearing. A hatch opens and a helmented warrior steps forth and abruptly claims the planet for the Sontaran Empire. The creature, who names himself as Linx, recognises a potential ally in Irongron and he proffers a bargain. The Sontaran is pleased by the warlike, agressive stance of his host and he promises in return for shelter and facilities to repair his damaged craft, a quantity of weapons capable of making the robber baron invincible in this time. The pact is agreed but Linx finds that this era is not equipped with the technicians and equipment necessary for the repairs Grimly he broods about taking what he needs from those who have . . .

Some ten centuries later, Brigadier Lethbridge-Stewart is outlining his latest headache to his Scientific Adviser, the Doctor. Of late some of the most eminent ►

scientists in Britain, plus several tons of highly secret space hardware, have been mysteriously disappearing. The Brigadier's answer is to gather all the remaining scientists together in a remote, guarded research centre miles from anywhere – which is the reason for the Doctor's presence in a dormitory flanked by UNIT troops. Accepting the necessity, if not the wisdom, of the military solution, he sits down and begins to devise a method of tracing the disappearances – should they happen again.

A week or two has passed since the Sontaran's arrival on Earth in the Middle Ages, and already Linx has lost no time. The cellars and dungeons of Irongron's castle now house the warrior's space ship, along with a score of kidnapped, hypnotised scientists from the Twentieth Century, and many complex, technological instruments. Conscious of his bargain with the robber chief, Linx has also furnished the first of his promised weapons; again plundered from other time zones. In the Great Hall, Irongron demonstrates to his friend Bloodaxe the use of his first gift from Linx – a breech-loading rifle.

The Doctor meets Professor Rubeish, a kindly, if eccentric, scientist who is almost blind without his glasses. He, in turn, introduces the Doctor to a fellow "lodger", Miss Levinia Smith – the

Above: *Kevin Lindsay as Linx, an alien warrior, who, on removing his battle helmet, reveals his ugly mug to be the face of the terrifying Sontaran.* Right: *Linx the Sontaran and the Doctor (Jon Pertwee) take to the floor with an alien two-step.* Below. *Bloodaxe (John J. Carney) brings Sarah Jane Smith before the fearsome Irongron (David Daker).*

celebrated virologist. It is not long, however, before the Doctor perceives that the young lady is more than she seems, and is in fact Sarah Jane Smith; a journalist, who is here in the hope of getting a good story. The Doctor agrees not to give her away to the Brigadier provided she makes herself useful.

Back in the Middle Ages, at Wessex Castle, Sir Edward is concerned over the long absence of his page; Eric, whom he sent with a message to the Lord of Salisbury requesting the loan of a force to crush Irongron. He confides his fears to his wife, Lady Eleanor, that Eric has been captured. For her part Lady Eleanor devises an ingenious, yet simple, plan that could solve all their problems with the flight of a single arrow. She instructs the young archer, Hal, one of the few men at arms left at the castle now due to the more pressing needs of the Crusades, to kill Irongron as he takes his daily stroll round the battlements of his castle.

Oblivious to the threat on his life, Irongron is delighting in the capture of Sir Edward's page by Bloodaxe. However, all their attempts to make him talk fail until Linx enters and uses an ocular hypnotic device upon him. Under the influence of the ray, Eric gives away the full details of the proposed strike against Irongron. The baron decides the time has come to attack Wessex Castle and kill Sir Edward

Meanwhile, back in the Twentieth Century, the Doctor's device to detect "delta particles" becomes active as Linx kidnaps another scientist for his needs; Professor Rubeish. The Doctor has a fix on the origin of the time disturbance and he readies the TARDIS for flight, unaware he has an unwitting stowaway on board – Sarah! The ship materialises in a forest and the Doctor leaves at once to locate the time warrior. A bemused Sarah leaves the TARDIS moments later and sets off to find a telephone. She bumps into Hal, literally, and ruins his aim at Irongron. At once the brigands pour out of the keep and Sarah is the first to be caught. From a hidden vantage point the Doctor sees her being taken and puzzles over her presence here in this time. Suddenly he is distracted by another figure leaving the castle. Feeling safe from prying eyes Linx briefly lifts off his battle helmet revealing underneath the hideous dome-shaped head of a Sontaran

Episode Two

Sarah and the latterly captured Hal are brought before Irongron. Sarah is confused by her surroundings and is only dimly suspicious that she might, after all, be in another time. Irongron is annoyed by her babbling but calms as Linx enters. The alien realises that Sarah is an anachronism – her clothes are machine woven, and, using his hypnotic device, he learns of the Doctor and his mission. However, before he can act, Irongron pesters him once more for the promised weapons. Rising to this challenge Linx neglects Sarah while he demonstrates his latest gift: a robot killer machine in the guise of a knight in armour. Gradually Sarah recovers and is able to slip away while the others are distracted. She encounters the Doctor but runs away from him, convinced all this trouble is his fault.

The Doctor is about to follow her when he sees Irongron and the robbers entering the courtyard with Hal. The archer, it transpires will fight Irongron's new champion. Knowing full well that Hal does not stand a chance against a robot the Doctor seizes a crossbow and shoots the robot's control box from Irongron's hand. At once the robot turns on Irongron and it is all the robbers can do to stave off the constant attacks. In the confusion Hal escapes and catches up with Sarah. Irongron goes to complain to Linx and finds him in the cellar, minus helmet. Although shocked by the alien's appearance Irongron tells him about the robot and they go off to deactivate it. This gives the Doctor the chance to explore the cellar and he sees there the rifles, the hypnotised scientists . . . and the unaffected Professor Rubeish; immune to hypnosis by his blindness without glasses. He is trying to persuade the scientist to leave with him when Linx abruptly returns . .

Meanwhile Sarah is telling Sir Edward about the Doctor. She thinks he is responsible for the kidnappings and is in league with Irongron. She evolves a bold plan to lead a "commando raid" on the castle to capture the Doctor with the help of Sir Edward's men.

Recognising the Doctor as a scientist, Linx wires him up to a device to assist in the space craft repairs. The Sontaran explains how he was attacked in space by a squadron of Rutan fighters which crippled his vessel; forcing him to abort his reconnaisance mission. The Doctor reveals himself as a Time Lord and comments upon Linx's bragging about their contempt for the people of Gallifrey. He warns them about any attack on the planet . . . The Doctor ►

attempts a bargain with his foe, but is instead left to carry out his functions with the machine. No sooner has Linx left, however, than Rubeish releases him. Outside the castle, Sarah and Hal plan their strategy for scaling the walls. Inside Irongron is taking delivery of his new rifles and he determined to go into the courtyard to instruct the men in their use. In the corridor he encounters the Doctor and a fight ensues. Seeing other robbers approaching the Doctor decides discretion is the better part of valour and he makes a run for it. He gets as far as the courtyard before he is surrounded and clubbed to the ground. Irongron looms over him, broadsword in hand.

Episode Three

Just as the great sword falls, a flying arrow knocks it from his grasp. On the battlements stand the raiding party, and Sarah calls to the Doctor to come up. Holding the confused brigands at bay with arrows the "commandos" are able to make good their escape with the Doctor Murderous with anger, and recognising the nature of the raiders, Irongron pledges that by tomorrow evening, those at Wessex Castle will be feeding the crows.

The matter of whose side the Doctor is on is settled as he explains his part in this affair to Sir Edward. The Doctor knows also of the coming attack Irongron intends to mount upon the castle and he offers his help to defend it. He organises all the people within the castle to begin constructing dummies to line the battlement walls; to give the illusion of a full garrison. Overnight he and Sarah prepare and fill a quantity of pouches with a concoction the former has "cooked up" to give the raiders a nasty shock. As the last pouches are filled the two hear the clarion call to battle.

Irongron and his men have surrounded the castle. Linx too is there to observe the humans at war. As the sun rises Irongron sees the apparently well defended castle and is in favour of beating a retreat. Linx tells him that his new weapons will fell the defenders, but this they fail to do even when fired by the Sontaran. Perceiving them to be dummies Irongron flies into a rage and orders the attack with scaling ladders. As the robbers charge the castle walls they are met with a fusilade of flying missiles which explode with a deafening noise and release a hideous smelling odour. These, plus a few well fired arrows, drive the raiders back to their castle where Irongron attempts to vent his anger on Linx. He fails miserably but vows that when all the new weapons are delivered, Linx shall die by his hands.

At Wessex Castle, the feast of victory is tempered by the Doctor's words that the raiders will return. However there is one answer capture Irongron's castle first. This the Doctor and Sarah undertake to do using, as their only weapon, a very special potion . . .

Next morning two begging friars call at Castle Irongron to gain alms. Once inside however, they divest their robes to reveal the Doctor and Sarah. They dash to the cellar which is, luckily, empty. Linx is with Irongron advising him to seek out a new castle – he will need it when his ship blasts off. Downstairs the Doctor is horrified by the near-starved look of the scientists. Using a torch the Doctor is able to begin breaking the hypnotised states and he tells Rubeish how to operate the Osmic Projector; Linx's time device to return everyone back to the present day. Then Linx enters. Sarah and Rubeish scurry for safety but the Doctor confronts the Sontaran offering him aid if he will release his prisoners and destroy the rifles. Linx draws his gun and fires at the Time Lord

Donald Pelmear as the absent-minded Professor Rubeish and Jon Pertwee as the Doctor. The Professor assists the Doctor in escaping from Linx's laboratory.

Episode Four

Sarah jumps out and distracts the alien's aim. On the Doctor's instruction, Rubeish aims a blow at the Probic Vent on the Sontaran's neck. The blow stuns the warrior and he is soon tied up by the three. Sarah is then instructed to get to the kitchens to do her work with the potion while the Doctor decides to stall Irongron from searching the cellar with a ruse involving the empty knight's armour used for the robot . . .

The ploy of the Doctor imitating the robot fails when Irongron threatens to chop off the robot's hands for sport – forcing the Doctor to admit his identity. Bloodaxe races to the cellar where he finds Linx, but does not see Rubeish reviving the scientists. Linx and Bloodaxe head back to the Hall to watch the Doctor die. This will be done by putting him in front of a primitive firing squad. Sarah saves the day by swinging a candle bracket down for the Doctor to grab and swing himself to safety. They escape back to Sir Edward while the potion takes effect. Down in the cellars, Rubeish notices the dials are now indicating Linx's ship is almost at full power and mutters under his breath a hope that the Doctor will be on time.

An hour later Sarah, Hal and the Doctor watch outside the castle as the drugged food begins to put the robbers on guard to sleep. The three creep in and find their way down to the cellars where all the scientists are waiting. The Doctor tells Hal to scour the castle for rifles, collect them and dump them in the main hall – and then get out himself. The Doctor shows Rubeish how to operate the Osmic Projector

Up in the main hall Linx voices for the last time his warning to Irongron and then leaves for the cellar. No sooner has he left than the feasters begin to fall asleep. Even Irongron succumbs until he notices Hal disarming everybody. In a rage he strikes him and then races for the cellar; intent upon killing Linx for his treachery. He finds his foe engaged in fighting the Doctor who is parrying the alien's firepower with a Silentium shield from the TARDIS. Finally breaking through the shield Linx sees Irongron bearing down and shoots him dead. His attention is then caught by the signal that his ship is ready. Wishing to lose no more time he enters the ship and readies for take off. Hal, who had recovered before, sees this and fires an arrow into the Probic vent killing Linx.

The Doctor has only just time to get everyone clear before the castle blows up. He and Sarah leave for home in the TARDIS. ●

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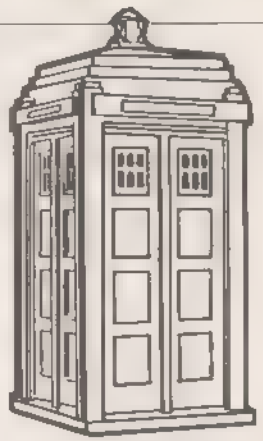

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GLIMPSES OF THE FUTURE

Feature by Richard Marson

No other programme has allowed its audience so detailed and extensive a view of their own planet's future as *Doctor Who*. Throughout the series' history, the TARDIS and its principal occupant have shown a consistent and particular fondness for this small world of ours. We have been made witness, as a result, to great chunks of our past, our present and, especially, our future. These never fail to entertain, encapsulating that old phrase, "The more things change, the more things stay the same."

There are bound to be discrepancies, of course. Within a few short years from now, the programme tells us, we will have established a moonbase and encountered several alien worlds: inhabited planets disturbed by the intervention of our probes and landings. A series of space stations will have emerged by the end of this century, and control of the weather will have been made possible. Travel, too, will be revolutionised by the T-mat system, a network of transmat beams traversing the entire planet and allowing instantaneous arrival from one place to another. It is easy to say these developments are far off or divorced from our own reality – but the evidence presented by the *Doctor Who* tv show would seem to contradict even the most ardent continuity buff. Cast your mind back to the 1972 story, *Day of the Daleks*, and you will remember that it was the Doctor who averted the Dalek domination that awaited the world. In the course of events he tried to explain that there were many different futures, all possible, and that it only needed some part of history to be disturbed – in this case by the massacre of the representatives of the world peace conference in Audley House – to change what may be in store for humanity. Similarly, in *Pyramids of Mars*, Sarah argues with the Doctor that Sutekh cannot succeed in 1911 because she comes from 1980 and everything there remains unaffected. A short trip into the future – an alternative future – shows that this is not necessarily so; Earth in this 1980 is a barren wasteland, devoid of any kind of life. Thus Sutekh must be defeated to avoid that possibility.

Clearly, then, the Doctor does seem to have journeyed across several different futures for Earth, and in the process we have seen a great many detailed prophecies. Indeed, to clarify the nature of the events to come, an example that will be familiar to devotees of *Kinda* can be used. The Earth will experience a "wheel of life", with the constant turning of society from one state to another. As Panna said, "Civilisations will rise, and civilisations will fall."

The cycle of history is not confined to Buddhist thought – it was a prime influence on Marxist thinking as well. Once a cycle has been completed, we start back from the beginning again, and so it is with the Earth of *Doctor Who*.

The developments of basic space technology apart, we already know that the planet Earth attracts more than its fair share of interest from other civilisations. By the end of the Twentieth Century, the Doctor has been seen to prevent the Cyber-invasion of the Polar Base, the Wheel and in particular the Ice Warrior attack on the Moonbase. The last crisis came about largely from man's own folly. We are told that T-mat has now replaced all other forms of transport – even rockets being confined to museums – and consequently society on Earth is dependent on one mode of transportation. For the Ice Warriors this presents a few strategical problems – the controller of T-mat could wreck the distribution of food and other vital exchanges, having at the same time an easy source of access to spread their invasion to every corner of the Earth. The reliance on such a vulnerable system could only lead the Doctor to conclude that humanity was still rather naive and unimaginative. After the Ice Warriors had been defeated it is interesting to note how the more conventional space ships and rockets returned to prominence.

Over the next hundred years or so Earth is typically contradictory. In some respects the planet seems to become more homogeneous – the crew of the Moonbase is very definitely international – and yet it remains internally divided. Civil conflict is always a prominent Achilles heel to use in order to overthrow or subvert authority, and that is just what the ruthless Salamander did in *Enemy of*

Opposite page. *The Doctor (Jon Pertwee) under threat from two Draconians in* Frontier in Space Left *The "Alien Priest" from* Colony in Space. Below *In* Earthshock *Scott (James Warwick) holds the Doctor (Peter Davison) at gunpoint*

the World. Operating in the first half of the next century, he is a fascinating example of how certain types of men continue to endure. In the same mould as all the great would-be world dictators – Alexander, Napoleon, Hitler – he becomes increasingly obsessed with the manipulation of power. Fortunately for us the Doctor manages to defeat him, aided and at the same time hindered by a strange twist of fate (the two are doubles), but not before a good deal of confusion and disorder has been created for the world.

On a domestic level the old problems seem to remain – even the ability to control weather has not permitted sufficient food production to feed the peoples of the planet. Indeed this weather control facility is to be a powerful weapon in the wrong hands – the Cybermen's second attempt to reclaim their sister planet is lent far more menace once the Gravitron is under their control. And with this second invasion of the Moonbase man seems to have learnt little in the ways of effective security – it is the Doctor who saves the day yet again.

Technological advances are undoubtedly on the increase by the end of the next century, and in *Warriors of the Deep* scientific curiosity seems to be at an admirable peak. The essential political position, however, remains the same a century from now. Two massive power blocks are still poised, fingers hovering nervously over their release buttons, to plunge the globe into irrevocable nuclear holocaust. The situation is extremely tense and as relevant a question to our descendants as it seems to be to us today. Into this scenario comes a further attempt, this time from both Sea Devils and Silurians, to reclaim what was once their planet. It is a crucial test for the Earth – a parallel conflict between internal division and the need for a unified fight against the common enemy. The Doctor, once more, is on hand to balance the struggle in the depths that house Sea Base Four, but he cannot fail to recognise some of the poignant truth behind the Silurians' dismissal of humanity's right even to exist: "The humans will die as they have lived – in a sea of their own blood." Ironically both reptiles and humans face annihiliation on the Base, and the Doctor, who has pulled the planet away from extinction once more, can only reflect that there must be another way.

The planet remains on this confused course until the conflicts within enable the Daleks to subdue the entire world. "The Daleks are the masters of Earth" will be the chant that supressed even the toughest resistance, and the rank destruction they cause appears to demolish all hopes of any counter-attack. That is, of course, until the First Doctor arrives and joins in the one-sided fray. It is perhaps this invasion which reveals that constant quality of men – defeated for a while but victorious in the end. The disorder and chaos that the survivors of the Dalek conquest are left with has to be remedied, but the societies of the world are left, not surprisingly, undermined. It is as a result of this that we see Earth under-going a more ►

insidious take-over.

The almost Orwellian society of *The Sunmakers* carries with it more than its fair share of messages. The great Company – a clever front assumed by the Usurians – uses its financial acumen to bleed the Earth's riches dry. Its weapon is not traditional at all – in fact more a sign of greater sophistication. Taxation is to be their key. Slowly but surely the economy of Earth is absorbed into the Company which uses the natural resources of both world and its workers until reaching exhaustion point. The people of this society live drab, empty and meaningless lives, totally subjected to the dictatorship of the faceless Company, herded here and there like cattle. After Earth had served its profitable purpose, its population was moved on to Mars and then to Pluto to continue the Company policy. Its people drugged out of resistance, the Earth is once more to be subjugated to another leech-like alien of the most virulent form. The Doctor's arrival stirs up rebellion and shows the Earthmen how to live once again. They can once more return to their home planet having rid themselves of the parasitical Usurian Collector.

The cycle of Earth's history has by this stage passed one of its lowest points ever, and now it begins to climb once again to a new peak. The terrible, relentless drains on Earth's reserves of vital minerals and on it demoralised people can leave only one option for survival. If a recovery is not effected soon, past experience amply demonstrates that it will not be long before somebody or something else arrives seeking power and riches. Thus, a period of empire-building is entered upon – the population recovers from past deprivations quickly and it soon becomes obvious that a burden of too many people will threaten both world and welfare, bringing in their place over-crowding and shortages. The answer found is colonisation and, mindful of the past, Earth is now developing into a more aggressive, domineering power. Yet it is interesting – and significant – that the planet remains basically

The Doctor (Jon Pertwee) and Jo Grant (Katy Manning) look on as Sondergaard (John Hollis) prepares his amazing hair transplant potion in this scene from The Mutants

democratic. In *Frontier in Space* Earth even has a woman president – indicative of the rejection of past prejudices – and an extremely healthy Opposition to the ruling government. Peaceful relations under the Draconians are threatened by the interference of the Master (who is working for the Daleks) and the two empires seem on the verge of war.

In the course of this story we see that political criminals are subjected to the same kind of repressive treatment utilised today – mind probes replace less developed processes in interrogation and can render the victim a senseless vegetable. On the Moon, too, a prison has been established for "hardened" political criminals – a large number of them nothing more than intellectual dissidents – and the Doctor is shocked at its existence. It hardly needs to be added that the Master – and subsequently the Daleks – are both defeated thanks to the presence of the resourceful Time Lord. The tensions between Draconia and Earth were obviously tempting a third party to intervene and the Master had simply to take the opportunity open to him. Once, we may reflect, the two opposed power blocs were situated on the one planet; now it is a wider interplanetary division. The intolerance and racism of the Earth evidently survives as well – the Draconians are insultingly referred to as "dragons", a derogatory term based entirely on their appearence.

On a wider basis, prosperity and conquest seem to unite the planet in an atmosphere of comfortable complacency. Other civilisations look to the Earth as a diplomatic centre, one of the more important powers of the universe. The events of *Earthshock* (dated as 2536 AD) are drawn against a backdrop of negotiations between key planets, combining their ideas on Earth to plan to defeat once and for all the menace of the Cybermen. The result is the Cybermen's attempts to destroy the conference of powers and thus their entire problem in one. Their failure is nevertheless a very close thing and thus underlines the necessity for the unification of the developed universe.

Earth is a considerably more significant influence in the Universe at this stage. Everywhere its influence is being felt, trade has vastly increased and the emergence of hazards like the Space Pirates has to be dealt with. The problems of too many people and too few resources are met by sending communities of settlers into new planets – the miners in *Colony in Space* being one such arrangement. Earth itself has become an unpleasant, unnatural place in which to live – it may have made some impressive progress but there is no longer any beauty on the planet: nature has been sacrificed to the needs of an overburdened society. Economically, inflation and other financial hazards have become rife. People's vocations are becoming undermined and their lifestyles dull and difficult. Corruption has been allowed to take root and over the decades, decline, moral as well as economic, sets in. The new technologies of which

Earth has been so proud in the past begin to deteriorate the ionisation process designed to prevent a second Ice Age fails and it is to be man's loyal ally - the Doctor who inevitably comes to the rescue. Within a century the decay that has gradually set in throughout the Empire takes a firmer and firmer hold the colonies demand independence and Earth has no option but to grant it, although bitter and violent resistance is offered by the Marshall on Solos (*The Mutants*, 1972). A greater sense of enlightenment follows all over the cosmos planets seek home rule and there can be no swimming against the relentless tide. It is in this atmosphere that Earth becomes involved in the Galactic Federation, acting in a benevolent role and giving the benefit of its own experience in seeking to help protect weaker planets from the threat of dominance. Some semblance of responsibility has thus resulted from the Empire stage of Earth's future. The planet remains independent and existent until disaster of the most fundamental type strikes.

Doctor Who has portrayed so much of the Earth's future that it is only slightly incredible that it has also allowed us to witness two possible ends. Firstly, as in *Ark in Space*, solar flares cause a necessary evacuation of the planet polluted and over-populated as it is - the cream of society being placed in suspended animation on the Space Station, Nerva. The idea is that this living mortuary will re-awaken after the solar flares have done their work, leaving Earth once again available for human occupation. One wonders how ruthless the selection process for Nerva had to be certainly it was geared towards the utility each man and woman on board has to offer. Vira asks the Doctor and Harry of Sarah at one point: "Is she important?" To her companions she is, simply because she is a living, thinking, human being they never question her right to live. For Vira, Sarah has to have some useful function to justify her existence. The Ark's people have even been paired off, matched to provide a new

population growth when the time for reoccupation of Earth comes.

It is the Doctor who ensures that this Ark survives a horrifying invasion from the insectoid Wirrn, to carry out its original purpose and save mankind Landing on Earth to repair the broken transmat system between the planet and Nerva (they always were unreliable!), the TARDIS crew find the grey conurbs of the Empire have vanished, the cycle has returned the entire globe to savage, replenished nature. There is now plenty of hope for a second beginning once the Doctor has dealt with the Sontaran interest in acquiring the revived planet, that is!

Following the return of its people, Earth is rebuilt a process which obviously takes hundreds of generations. Far into the future our world is able to provide a reliable prison for the evil Davros and space stations will again flourish with the seeming irrepressible man venturing once more into the universe and establishing himself there.

"All things come to their appointed ends," and Earth is to be no exception – after escaping the solar flares, the sun itself goes nova and this time there is to be no escape for our planet. Taking the example of the Nerva Station as inspiration, the people seek to begin a new life on other worlds (two of which Refusis and Frontios – we have also seen in the series) preserving all of the animals, vegetation, culture and technology that could be miniturised and transported within this new Ark.

It is fitting that the Doctor himself should witness the final destruction of Earth. After all, it is he alone who has done so much to preserve and maintain its existence so consistently and successfully. As it plunges into the sun, gone forever, the viewer may bear in mind another Doctor's haunting words: "*Homo sapiens* . . . what an indomitable species. It has survived flood, plague famine, war and now it is out among the stars awaiting a new life"

The future even in the ultimate end holds hope for us all. ●

exclusive int

LALLA

by richard

Above *The Doctor (Tom Baker) and Romana (Lalla Ward) pose for a publicity photo to promote the 1979 adventure* City of Death. *The "school girl" costume was Lalla Ward's idea.* Left *Lalla Ward relaxes on the beach at Brighton with Tom Baker and K-9 between bouts of filming on* The Leisure Hive. Right *Another publicity photo, this time to promote* Destiny of the Daleks. *In the background you can see a Dalek wearing the Doctor's hat!* Far right above *A scene from Lalla Ward's favourite adventure,* State of Decay. *This picture features Emrys James (as Aukon) and Rachel Davies (Camilla), the Vampires and an out-of-focus Lalla Ward!*

The choice of Lalla Ward to play the Doctor's aristocratic companion Romana was another of those happy accidents that seem unique to the programme. For Lalla herself is in fact Lady Sarah Ward, daughter of the Viscount Bangor, and her own background was to come in very useful for her part as the second Lady Romana. The qualities of fortitude, determination and elegance were all to characterise this new incarnation of the Doctor's companion, and each came directly from Lalla herself.

Lalla Ward's ambition to act had been coupled with an intense desire to paint and draw — something she feels perhaps her parents would have been slightly keener on. "They weren't unhappy at my decision to act, but they were surprised. I'd spent some time on my art but having the opportunity to attend drama school from the age of sixteen instead of the usual eighteeen I had to put it to one side for a while."

Lalla was no ordinary student at the famous Central School of Speech and Drama which she attended from 1967 to 1970 — in fact she was something of an exception. "Largely, of course, because I was so much younger than everybody

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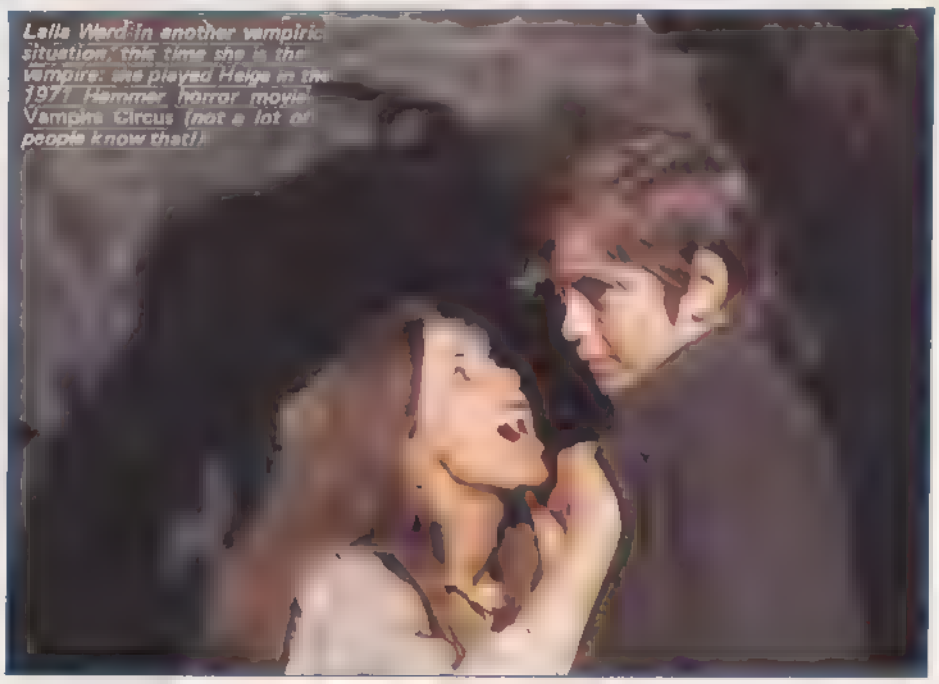


Lalla Ward in another vampiric situation, this time she is the vampire: she played Helga in the 1971 Hammer horror movie Vampire Circus (not a lot of people know that!)

else. But also because they'd let me in without any practical experience so you can imagine I was pretty overawed – at first I was totally horrified. I thought, I can't do this, I'll never have the courage But once I'd got some confidence, I don't think I've ever enjoyed a period of my life more. Nothing was too ambitious I played some wildly unsuitable parts there – but I was learning all the time, getting accustomed to professional act ng "

All through the course Lalla had been made well aware that acting was an unsteady way of earning a living. "So it came as a great surprise when I got a part in a Hammer film *Vampire Circus* within a month of leaving."

As Lalla remembers the highlights of her career up to joining *Doctor Who* it is surprising that she can recall no bad experiences. "Acting is supposed to have some terrible low points, but I had none really. Obviously there were the bad days and a few months out of work, but you come to expect that. I suppose I was very lucky."

Lalla worked widely and with great success on stage and in films and television, including notable appearances

in *Rosebud, The Prince and the Pauper* and *Shelley*. Many still remember her fondly as one of the regular cast of *The Duchess of Duke Street* – the hugely successful BBC series of 1977/8. "That was super. A truly smashing cast." Guest appearances in *Leap in the Dark, Who Pays the Ferryman?* and *Doctor Who* all included, Lalla was becoming an accomplished and experienced actress.

"I must have been the most unusual entrant into the series. My audition was, unwittingly, a six-week story!" Lalla played the Princess Astra in the last story of the famous Key to Time season. "Naturally, at the time, I had no idea it would blossom into the offer of a regular job. I was fortunate because when I joined, I knew everybody, so the 'first-night nerves', so to speak, were not so concentrated. Everybody had been so surprised at Mary Tamm's decision to leave. It was all so quick, before I knew it there I was – the new Romana!"

Had she any idea about how the part of the Princess had first emerged? "Yes. The director – Michael Hayes – had worked with me on *The Duchess of Duke Street* and also noted my work in *Shelley*. He contacted my agent because he saw me as right for the part. I think one of the reasons they asked me to take over from Mary was that my original character had received a favourable response from the viewers. I'd got on so well with Tom – and with Mary – that I was suggested and I certainly had no qualms about taking it on."

The fact that Romana had been in the series as a character surely made the task of reinterpreting her easier? "Quite the contrary, I think. I feel I had a difficult job, in a sense, following on, because I just couldn't be the same (as Mary Tamm's portrayal). It wouldn't have worked. I had to approach it differently. I kept thinking that I was in somebody else's shoes and they didn't quite fit. So it was weird – but a challenge. Besides, when Time Lords regenerate they don't stay the same, do they? None of the Doctors have and I'm sure Romana wouldn't have either. It was never easy to do *Doctor Who* – it was very hard work, very taxing at times for all sorts of reasons."

A lot of actors who have worked on the show have testified to the difficulty of having not only to interpret a part in the usual way but also having occasionally to

Opposite page: *Three colourful pictures of Lalla Ward from* Doctor Who. Far left, top: State of Decay. Below: *A portrait of her as Princess Astra in* The Armageddon Factor. Left: *A bemused Romana is tied up in* The Creature from the Pit. Above *Another shot of Lalla Ward from* State of Decay.

rewrite it — and all in the space of a few short days! "We used to have the most awful problems with our writers. Tom and I used to have to rewrite most of our dialogue with the director, usually because it wasn't right for the parts we were playing. And it happened from the very start. Our actual rehearsal time, which was incredibly tight, was reduced still further as a result. So the programme was always a heavy workload — we had this responsibility for the show and we were doing so many a year against the problems of a small budget and scripts that we wouldn't have done without at least an element of rewriting."

Lalla is anxious not to appear over-critical, though. "Our writers were under pressure too. They had to work with severe limitations, and in making it adventurous the characters were often neglected. And in some ways I felt the show was more about people than adventure situations."

So had a lot of room been allowed for changes instigated by the cast? "Well, up to a point. We had to agree together, under both the producer and director's authority. It was a team effort."

Lalla brought a very distinctive style to the show in the form of her costumes, including a schoolgirl outfit for *City of Death*, an elegant Victorian-based costume for *Shada* and stylish bathing gear in *The Leisure Hive*. Were these her ideas? "Almost always. I'm ashamed of the way I bossed my poor designers around! They'd suggest something, which might be alright, but then I'd see myself in something else, so I'd insist on that. They were always letting me have my own way, so I had a tremendous time. I always bore in mind what would appeal to the viewers and make them laugh. The schoolgirl outfit was my idea — so was the riding look in *The Horns of Nimon*. I took the whole thing to its limits because I knew I'd probably never have such a chance again. In my Dalek story (*Destiny of the Daleks*) we came up with that smashing idea — a joke on the Doctor really — of having a version of his costume for Romana. She was an individual character and her clothes had to show this — a fantastic mixture of all the different worlds at her disposal. Again it was all fantasy and I enjoyed every minute of it."

Lalla's involvement with *Doctor Who* must have included a story that remains memorable for the challenge it offered or for the fun it was to make? "I would say the most challenging had to be *City of Death*, the French one. For a start, we had to film loads of scenes in the rain and cold and as quickly as possible because we had only a few days — there was no glamour in it at all! Then we had to virtually rewrite the whole thing because it just wasn't working out. Luckily the excellent cast helped and it was stimulating, but very difficult. In retrospect it was different from the ordinary stories too and I like the finished result.

"My favourite was *State of Decay*. It had the most amazingly real designs — the sets made me feel so eerie, it wasn't difficult to act. I think perhaps the horror element was overplayed, but it was a powerful script, one of our best, and beautifully directed."

This story brought the first recorded appearance of Adric — played by Matthew Waterhouse. Until then, Lalla had been used to just herself and Tom Baker, and, to a limited extent, K9. Was Matthew's entrance a problem at all? "No, I knew I was leaving by that stage, and we'd all had a good laugh to the Press suggesting that Matthew was being brought in and I was being pushed out as a result. I got on with Matthew well — he was a bit like me at the beginning, with little experience but a lot of luck. There was never any feeling of his intruding — I welcomed him and we had fun, although not surprisingly he was nervous to begin with. K9 had been great — no problems there — so I didn't feel threatened."

The relationship between Tom and Lalla blossomed during their days together on the series, and they married soon after Lalla had left. Sadly, the match didn't work, and the couple have since separated. "Of course it's something I feel sad about. I loved — and in many ways still love — Tom very much. The trouble is our careers came to be just as important as each other, and we grew apart. I was angry at suggestions that it didn't work because I was too young — or that Tom was unreasonable to me. We just irritated each other occasionally — we weren't close enough, I suppose. It was a decision we discussed and felt was for the best."

That said, Lalla was earnest on her feelings about Tom overall. "He works incredibly hard, too hard. He's a perfectionist at heart and with *Doctor Who* we often didn't have time for perfection. He loved the fans he got through playing the Doctor — especially the children — and he always kept up an incredibly conscientious role while he was in the series — he never smoked or drank in public. That was something he saw as his responsibility. He is a superb actor and his popularity reflects this."

Lalla worked on the infamous lost story *Shada* — what was this like as an experience, especially in view of the fact that all of the seventeenth season suffered from industrial action? "We had stupendous production problems for a while. We shot the series out of order anyway, and because of delays and over-running we got steadily more and more behind schedule. The team were all working at breakneck speed to complete it all in time. With *Shada* we lost everything that we had done — which was a lot, unfortunately. As I remember, the filming in Cambridge was superb, but overall I wasn't happy with it. Douglas had written a superb script but it just coincided with a time when I felt fed up with everything. To have worked so hard and got so far advanced was heartbreaking when all that happened was its cancellation. I'd had to work harder than usual to keep my performance up and at least I thought it would be worth it in the end, with another good cast and a wonderful story. When it was virtually pulled from beneath our feet because of the strike, morale sank very low — I was so depressed and unhappy."

Had relations with the crew been difficult then? "Oh no! We had an instantly likeable crew. I was very nosey — I was fascinated by all the technical ►

workings of the series so I kept asking questions. They were always willing to show me how things worked and we had a lot of fun. They were committed to the programme too — very loyal. The strike wasn't that sort of strike. We all had friends among the crew."

Apart from the strikes, had Lalla had her fair share of scenes that definitely weren't "all right on the night"? "We had a few of those. Tom was a hopeless punter so that scene on the gondola in *Shada* took hours! The Dalek story was very complicated — they kept falling over on location. In fact, our monsters often had costume problems — I'd notice a zip or a rip or something during a scene so I couldn't keep a straight face. The men who played the monsters were always getting very hot and although it sounds callous their discomfort often proved funny. Usually technical mistakes weren't a great source of amusement — we didn't have enough time for that and some processes like CSO (a method of video superimposition) are too physically taxing to make you laugh if they go wrong. You know you'll have to start all over again! Sometimes the set would fall in or K9 wouldn't work properly which could be quite amusing; generally, though, you don't fall about laughing in the studio — you save that for rehearsals!"

Despite all that Lalla has said about the pressures of television production it remains her favourite acting media. "I discovered quite early on that a camera never lets you down. Your acting is unrestricted by its presence whereas an audience will react in different ways. I love the theatre and I do like to work 'live' every so often but my first loyalty is to television. I've done so much there — I feel a sense of attachment . The atmosphere of television is right for me." This is relatively unusual for actors, but then Lalla has never followed the 'usual' professional course. "I must be the only *Doctor Who* girl to play Shakespeare while I was still in the series, for which I'm still grateful."

The character of Romana attracted a lot of attention from both the Press and the fans. The publicity and attention Lalla received from the role greatly surprised her, but she found it a pleasant experience on the whole. "I was staggered at first by the sheer volume of mail I received. I just didn't have time to answer it all. What's even more surprising is that since I left I still get the letters. One has to expect public attention in this profession so one can't get too ratty about losing one's private life: I can always retreat into my drawing or something like that. The scrutiny can be hard to take but I don't want that to sound like a complaint — most of the attention I've received has been appreciative and flattering. Obviously there are criticisms — sometimes quite harsh — that you have to take, but I've enjoyed, far more than I've disliked, the publicity aspect of my career."

Lalla Ward as Romana is menaced by a tall dark stranger in a hockey mask. A scene from The Creature from the Pit *in which the Doctor and Romana arrive on the planet Chloris in answer to a distress signal.*

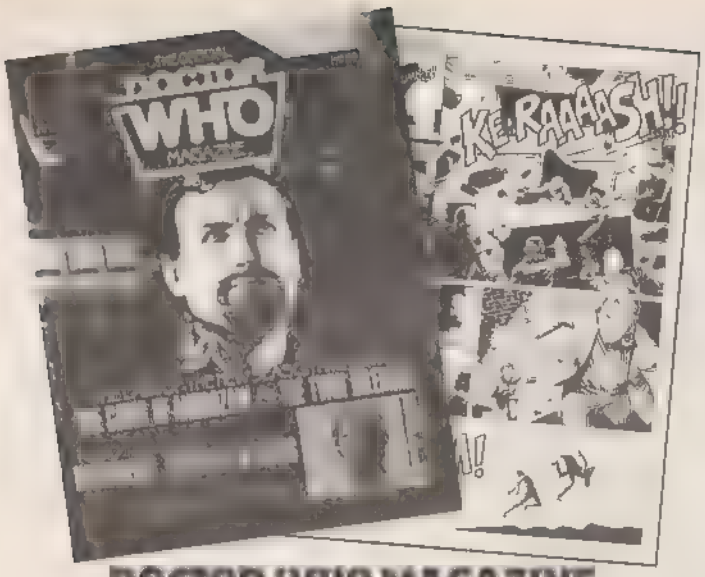
Acting — especially in the theatre or a continuing series — consumes a great deal of time. What interests did Lalla indulge herself in to unwind? "I hardly need say painting and drawing. That relaxes me, satisfies some of my creative aspirations! I adore reading — I consume vast quantities of literature, I take books everywhere. As you say, my sort of career doesn't allow an awful lot of free time — I do like to have a social life, to go out and enjoy myself. Acting is an extrovert profession — there's lots to do and I've never really been bored."

Lalla left the series at the peak of her popularity. This fact was significant in her decision. "I know it's a cliche, but it's best to got out on top. I'd had my 'era' — it was time for a new look and the programme never keeps its cast for too long anyway. I'd made up my mind before the start of recording for the new series that I'd like to go halfway through. John (Nathan-Turner) had exactly the same feeling so we had no conflict over the decision — it was entirely amicable and a relief, because I'd been dreading telling him — and vice versa, I think."

Nevertheless, it must have been a sad moment when *Warrior's Gate* came to be made? "Yes and no. I absolutely loathed that story because it was my last one. I felt peculiarly regretful, I'd become so very close to the show. I was conscious the whole time of this being the last one. I was leaving part of me behind with it and I was miserable. Everyone was kind and understanding, but it didn't change my feelings about it. On the other hand I knew I'd had my time and that was that. I had dreaded the idea of becoming predictable. The story itself was a good one — a fine leaving story — with a sufficient air of mystery to it. I hadn't wanted to be killed off or fall in love or anything tame and silly, so I was pleased that I got a nice open-ended departure. I was also delighted I got K9 as company, it somehow eased the break. An excellent story — good for Romana — but terribly sad for me."

For a great many fans it was just as sad a moment, almost a hurried departure for the Time Lady. Her decision — with its pledge to fight injustice in E-space — left room for doubt about Romana's future. What about Lalla's? "I don't think *Doctor Who* has done me anything but good. I've done a lot since: *The Jeweller's Shop* and *The Rehearsal* on stage, *Schoolgirl Chums* for the BBC and a number of other things. I loved almost everything about *Doctor Who* and I look back on it with no regrets. I'm lucky to be able to look forward with no regrets either."

Lalla never seems to plan anything with precision, but that hasn't in any way stopped her enjoying a very successful career. The girl who all those years ago was so frightened at the prospect of acting for her living has grown into an accomplished and polished professional with a firm background and an ever-promising future. *Doctor Who* and its fans are truly fortunate that some of her talents have been devoted to the programme and will remain fondly remembered. ●



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23. Solow (Ingrid Pitt)
24. Doctor, Tegan & Turlough sabotaging Sea-base reactor
25. Tegan operating TARDIS scanner
26. Doctor & Turlough at TARDIS console
27. Icthar & Sauvix
28. Silurian in Sea-base control room holding alien device
29. Icthar standing at Battle-cruiser controls
30. Sauvix (Close-up)
31. Vorshak & Preston in control room
32. Silurians & Sea-Devils in Battle-cruiser

The Awakening

33. Sir George (Portrait)
34. Malus (sideview) & pulpit
35. Malus bursting out of church wall
36. Doctor being dragged to the maypole by guards

Frontios

37. Plantagenet in cage & Tractators
38. Doctor & Norna surrounded by Tractators
39. Doctor & Tractator in TARDIS
40. Doctor, Plantagenet, Brazen & guards
41. Brazen & Turlough
42. Doctor looking out of TARDIS
43. Tractator (full-length portrait)
44. Turlough & Norna in laboratory
45. Plantagenet & Doctor (wearing spectacles)
46. Tractators machine

47. Liz Shaw & Brigadier (*Spearhead from Space*)
48. Silurian (portrait) (*The Silurians*)
49. Humanoid Axons in Axos (*Claws of Axos*)
50. Alien Priest (*Colony in Space*)
51. Ogrons & Gold Dalek (*Day of the Daleks*)
52. Jo (Portrait) (*Day of the Daleks*)
53. Master & Trenchard (*Sea-Devils*)
54. Sea-Devils emerging from sea (*Sea-Devils*)
55. Sarah-Jane (Portrait) (*Time-Warrior*)
56. Brigadier (Portrait) (*Invasion of the Dinosaurs*)
57. Broton in Zygon spaceship (*Terror of the Zygons*)
58. Doctor looking at Sarcophagus (*Pyramids of Mars*)
59. Sutekh (Portrait) (*Pyramids of Mars*)
60. Romana (Mary Tamm) & K9 (*Ribos Operation*)
61. Romana (Lalla Ward) (Portrait) (*Horns of Nimon*)
62. Romana (Lalla Ward) & K9 (*Shada*)

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EPISODE GUIDE

SEASON 19

Regular Cast: Peter Davison (as The Doctor), Janet Fielding (Tegan Jovanka), Sarah Sutton (Nyssa).

EARTHSHOCK *Serial 6B, 4 Episodes*

EPISODE ONE

The TARDIS crew are trapped in the caves with Lt Scott's troops as the two Androids burst into the clearing, firing As some of his troops fall dead, Scott and the others dive for cover. The Androids close in and the Doctor stares hard at one, realising that it is a walking camera. Somewhere in deep space three Cybermen see the Doctor's face looming out of their holograph. The Cyberleader instructs his androids to destroy the humans . . .

EPISODE TWO

Exploring the freighter, searching for its occupants, the Doctor and Adric hear some cries. They rush to the silo bay and come across the mutilated bodies of Carson and Vance. Muttering that the style of killing is familiar the Doctor turns away, and looks straight into the blaster of the psychotic Ringway . . .

EPISODE THREE

The Cybermen have smashed their way onto the freighter bridge and start to threaten the crew. Defiant as always the Doctor reminds the Cyberleader about his lack of soldiers. The Cyberleader indicates the video screen, showing Cybermen smashing out of the silos. "My Army Awakes . . ."

EPISODE FOUR

As the Cyberleader chokes on the gold, the TARDIS crew see the freighter hurtling towards Earth, Adric trapped on board. Seconds later the freighter and Adric are blown to pieces, and the TARDIS crew stand shocked – the young Alzarian is dead!

Adric *(Matthew Waterhouse)*, Briggs *(Beryl Reid)*, Scott *(James Warwick)*, Kyle *(Clare Clifford)*, Cyberleader *(David Banks)*, Cyberlieutenant *(Mark Hardy)*, Berger *(June Bland)*, Ringway *(Alec Sabin)*, Mitchell *(Ann Holloway)*, Walters *(Steve Morley)*, Snyder *(Suzi Arden)*, Carson *(Chris Wittingham)*, Vance *(Mark Fletcher)*, Bane *(Anne Clements)*, Carter *(Mark Straker)*, Androids *(Carolyn Mary Simmonds, Barney Lawrence)*.
Directed by **Peter Grimwade.** Screenplay by **Eric Saward.** Designed by **Bernard Lloyd-Jones.** Music by **Malcolm Clarke.** Produced by **John Nathan-Turner.**

TIME FLIGHT *Serial 6C, 4 Episodes*

EPISODE ONE

Whilst the Doctor and Tegan examine the stranded Concorde, Scobie and Bilton see the passengers of Urquhart's ship being herded away by Angela Clifford and Dave Culshaw. The two rush over and try to wake them up, but Plasmatons appear and then vanish, taking Scobie and Bilton with them. As the Doctor arrives, the Plasmatons return and surround him . . .

EPISODE TWO

Nyssa throws the crystal into the crypt. Immediately Kalid screams and falls away from his pedestal. Hayter reveals the pedestal to be full of electronic wires. From behind them, Kalid staggers up and tears away his costume and mask to reveal the Master . . .

EPISODE THREE

Zarak apppears to have won the Xeraphin argument and the Master has transported the whole lot into his TARDIS. Realisation dawns on the Doctor – the Master has won . . .

EPISODE FOUR

The Master has been transported to the dead world of Xeriphas. Back on Earth Sheard is skeptical about the true function of the TARDIS. Offering to make a phone call the Doctor enters the TARDIS, which then dematerialises.

The Master *(Anthony Ainley)*, Stapley *(Richard Easton)*, Bilton *(Michael Cashman)*, Scobie *(Keith Drinkel)*, Hayter *(Nigel Stock)*, Horton *(Peter Dahlson)*, Sheard *(Brian McDermott)*, Anithon *(Hugh Hayes)*, Zarak *(Andrew Winterton)*, Angela Clifford *(Judith Byfield)*, Capt. Urquhart *(John Flint)*, Dave Culshaw *(Barney Lawrence)*, Adric *(Matthew Waterhouse)*, Melkur *(Graham Cole)*, Terileptil *(Chris Bradshaw)*, Andrews *(Peter Cellier)*, Tannoy Voice *(Judith Byfield)*, Puppeteer *(Richard Gregory)*, Security Man *(Tommy Winward)*.

Directed by **Ron Jones.** Screenplay by **Peter Grimwade.** Designed by **Richard Macmanan-Smith.** Music by **Roger Limb.** Produced by **John Nathan-Turner.**

SEASON 20

Regular cast: Peter Davison (as The Doctor), Janet Fielding (Tegan Jovanka), Sarah Sutton (Nyssa).

ARC OF INFINITY

Serial 6E, 4 Episodes

EPISODE ONE

Damon releases the Doctor and Nyssa from the Security Compound, but they are quickly located by a guard. Eagerly Maxil chases after them and finally confronts them. The Doctor greets him cheerfully, and Maxil guns him down . . .

EPISODE TWO

In Omega's TARDIS Colin activates the machinery . . . and back on Gallifrey the Termination Chamber glows as the vapour covers the Doctor's body. As he starts to fade away Omega tries to materialise, but both shapes dematerialise. Maxil gleefully announces that the Termination was successful . . .

EPISODE THREE

The Castellan bursts in and goes to shoot the Doctor. Hedin, aware that Omega still needs the Doctor, leaps in front of the gun and is shot dead. Suddenly they look up to the screen and see that Omega has gained control of the Matrix . . .

EPISODE FOUR

With Omega gone, and Colin in hospital, the crew, now all back together again, relax. Tegan then announces that as she's lot her job, she's going to rejoin the Doctor. He tries his best to look pleased.

Omega *(Ian Collier)*, Borusa *(Leonard Sachs)*, Hedin *(Michael Gough)*, Zorac *(Max Harvey)*, Thalia *(Elspet Gray)*, Castellan *(Paul Jerricho)*, Maxil *(Colin Baker)*, Damon *(Neil Daglish)*, Talor *(John D Collin)*, Robin *(Andrew Boxer)*, Colin *(Alistair Cumming)*, The Ergon *(Malcolm Harvey)*, Receptionists *(Maya Woolfe, Guy Groen)*.

Directed by **Ron Jones.** Screenplay by **Johnny Byrne.** Designed by **Marjorie Pratt.** Music by **Roger Limb.** Produced by **John Nathan-Turner.**

SNAKEDANCE *Serial 6D, 4 Episodes*

EPISODE ONE

Tegan, who is under the influence of the Mara, makes the Fortune Teller stare into her own crystal ball. The snake-skull leers out, the ball shatters and the Teller screams . . .

EPISODE TWO

With Lon also possessed, Tegan leads Dugdale into the chamber where he discovers the relics. Suddenly he realises that the Mara have no further use for him and he backs away as Tegan's eyes glow red . . .

EPISODE THREE

Chela helps the Doctor and Nyssa to escape, but he has been discovered. The possessed Lon orders the guards after them, and finally the fugitives are caught. Lon orders their deaths . . .

EPISODE FOUR

The Doctor, with mental help from Dojjen, overcomes the Mara and removes the Great Crystal. With a shriek, the Mara releases Tegan and falls dead, gunge oozing from its mouth, while the Doctor comforts his distressed companion.

Ambil *(John Carson)*, Tahna *(Colette O'Neil)*, Lon *(Martin Clunes)*, Dugdale *(Brian Miller)*, Dojjen *(Preston Lockwood)*, Chela *(Jonathan Morris)*, Fortune Teller *(Hilary Sesta)*, Megaphone Man *(Brian Grellis)*, The Hawker *(George Ballantine)*, Pupeteer *(Barry Smith)*, Lon's bodyguard *(Bob Mills)*, Tahna's Attendant *(Barney Lawrence)*.

Directed by **Fiona Cummings.** Screenplay by **Chris Bailey.** Designed by **Jan Spoczynski.** Music by **Peter Howell.** Produced by **John Nathan-Turner.**

ON TARGET

THE AZTECS

"The drinking of cocoa has its own very special meaning," Cameca ventured and the Doctor wholeheartedly agreed with her.

"A rare delight and we shall take a cup together."

"Are you certain?"

The Doctor missed her shyness. "Yes, yes, quite," he replied, "now give me the beans and I'll got to the kitchen and brew some up." . . . Clutching the bag of cocoa beans he marched off . . . he sang quietly to himself. It had been a long time since he had drunk cocoa and was looking forward to it. Proudly he returned to the bench where Cameca sat and handed her a goblet before sitting down beside her.

"Happy days, my dear." He clinked his goblet against hers in a toast.

Cameca's eyes were dewy. "The happiest of my life, dear heart," she replied and they sipped their cocoas. "Was ever such a potion brewed? In bliss is quenched my thirsty heart."

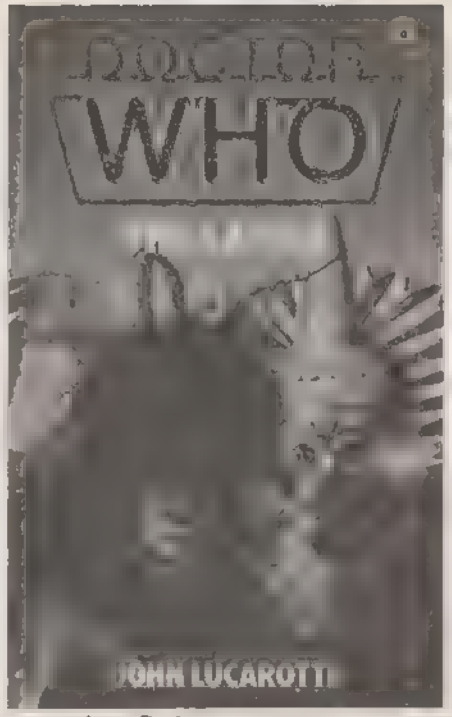
"Very prettily put, my dear," the Doctor muttered approvingly.

Cameca turned to him and kissed him on both cheeks. "Oh, sweet, favoured man, you have declared your love for me," she said, "and I accept your gentle proposal."

The Doctor found the next sip of cocoa infinitely more difficult to swallow.

With passages like the above (culled) piece, plucked at random from dozens of equally deserving chunks of the book, it would be very surprising if John Lucarotti's first novelisation of a *Doctor Who* story, *The Aztecs*, wasn't an instant sell-out success. The whole 127 pages show care, love and skill, attributes that have been offered in Lucarotti's direction for many years.

First shown on television in 1964, this four part adventure was an instant classic. The story takes place at around the turn of the sixteenth century, during the Aztec civilisation before it is destroyed by the marauding Spaniards. Here the TARDIS lands inside the tomb of a god, Yetaxa, and when the Doctor's companion, Barbara, manages to get out into fresh air the natives immediately take her to be the God's reincarnation. Essentially the story is about Barbara, and her attempts, using her historic knowledge, to change the Aztec culture — she abhors their art of sacrificing victims to the Sun God, Huitzilipochtli, and such like. Added to this there is Ian Chesterton's fight against the Chosen Warrior, Ixta, who uses every dirty trick in the book to kill his opponent. The Doctor's grandaughter, Susan, meanwhile, for speaking out against sacrifice, is sent to the Aztec equivalent of remand school, learns her lessons dutifully and, as a reward, is informed that she will be awarded a husband! The Doctor meanwhile is having to deal with a lady called Cameca, who by a mixture of child-like crush and the Doctor's misunderstanding of custom, has fallen in love with him and believes he wishes to marry her!



As historical stories go in *Doctor Who*, *The Aztecs* is one of the better ones. The characters are well drawn out, from the scheming High Priest of Sacrifice to the innocent but dedicated Autloc, High Priest of Knowledge. Then there's Cameca, the Doctor's lady, always ready to help her beloved, Ixta the local nutcase whose bloodlust is only counterbalanced by his faithfulness, Tonila the easily manipulated priest and the Perfect Victim whose fanatical desire to die is what alienates the two schoolteachers from their new surroundings so greatly.

John Lucarotti has paved the way for more of the Hartnell historicals (two others of his, *The Massacre* and *Marco Polo* follow soon) and the prospects look very good indeed. *The Aztecs* comes out in hardback during May and the paperback version hits the stands on September 20th 1984. It costs £5.95 or £1.50 depending on which version you buy and is wrapped up in a stunningly colourful cover depicting Tlotoxl, the Aztecs' Sun God symbols and the good old TARDIS basking in the South American sun. Not to be missed!

INFERNO

And neither is Target's next offering, Terrance Dicks' adaptation of Don Houghton's classic *Inferno*. This story must have been a mammoth job to condense — seven episodes reduced to 126 pages, with very little cut or changed, but Dicks manages it with a skill many long-time readers thought he'd lost sight of towards the end of the 1970s, when he was producing books at such a rate the quality dropped drastically. My first reservation was that it would be difficult to give readers the same feeling of incongruity that could be felt in 1970 when the Doctor travels into the parallel world and sees the dark haired Liz, the eye-patched Brigadier, a beardless Stahlman, etc, but I need not have worried. Both the totally different characteristics and the constant references to Brigade-Leader Lethbridge-Stewart and Section Leader Elizabeth Shaw, Dicks constantly reminds us that these characters are totally different from the regular friendly, good-natured personas. The book is virtually flawless, and the story starts with a terrific description of the Doctor:

He Was an odd-looking fellow, this Scientific Advisor, tall and thin and beaky-nosed with an old/young face and a mane of prematurely white hair. He dressed oddly too, in ruffled shirt and velvet smoking-jacket, the ensemble completed by a long flowing cape. The strangest thing of all was that he didn't seem to have a name. He was known only as the Doctor . . .

And from then on, it is class all the way as we follow the Doctor's attempts to stop work on the Stahlman Project — known to the workforce as the Inferno. Despite his warnings, the fanatical Professor Stahlman is determined to go on, there is too much money, and his reputation, at stake. Even when a rigger called Slocum changes into a mutant (although called Primords in the *Radio Times*, the name was never used on television, nor is it here) and kills people is he concerned, after all that's why UNIT are there — to protect the place. The Doctor is then accidentally shot into an alternative world: the Inferno is much nearer completion and thus much deadlier. But the world has changed, the fascists rule, Lethbridge-Stewart is a paranoid sadist, Liz a dedicated security officer, Benton a cruel thug and Stahlman an evil dictator in the confines of what is now a scientific labour camp. They mistake the Doctor for a spy and send him to prison, despite his warnings that disaster is imminent. As the story progresses, Stahlman lets the project continue and becomes a victim of his own discoveries as he leads the Mutant attack . . . it is only a matter of time before the Earth is destroyed, but will the Mutants get our heroes first!

Sutton laughed. "Still loyal to the glorious republic. I'd like to know what your precious dictator can do for you now!"

"I will not listen to treason!" shouted the Brigade-Leader. Platoon Under-Leader Benton appeared: "I've managed to round up a few of the men, leader."

"Excellent. Post them outside, cover all exits. No one leaves this building without my authority, Benton. No one."

"Understood, Leader," Benton saluted. The Brigade-Leader returned the salute, and Benton marched away.

Sutton laughed hollowly. "Marvellous, isn't it? The World's going up in flames, and they're still playing soldiers!"

Inferno never lets up, and you are left feeling quite exhausted at its conclusion. Dicks has thankfully kept in, virtually verbatim, the highly amusing scene where the Doctor, Liz and the Brigadier vent their feelings on each other. *Inferno* costs £5.95 hardback (June) or £1.50 in paperback next October.

Top: *A scene from* The Aztecs *(now novelised by John Lucarotti) featuring Ian Cullen as Ixta (in Jaguar helmet) and William Russell as Ian Chesterton (in eagle helmet).* Above *Jon Pertwee as the Doctor applies some Venusian karate on two U.N.I.T. soldiers in* Inferno *(now adapted for Target by Terrance Dicks).* Right: *Derek Ware as the crazed Private Wyatt in* Inferno.

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SO THE WHIFFERDILL TOOK OFF ONCE AGAIN . HEADING DOWNTOWN DOWN TO THE BRIGHTEST, BRASSIEST STRIP IN THE WHOLE GALAXY
AND THERE IT HAUNTED THE MORE EXPENSIVE BARS D'SGUISED AS A BARFLY WAITING FOR THE WHISPER WAITING FOR THE WORD.
BUZZZZZZZZZZZZ
AFTER FOUR NIGHTS OF BAR-CRAWLING, THE WHIFFERDILL STRUCK LUCKY
VIOLA! BINGO! IT'S THE MAN HIMSELF!
PINK ELEPHANT GIN
NOW, IF I JUST PARK MYSELF ON THE RIM OF HIS GLASS I CAN KEEP AN EYE ON HIM. I MIGHT EVEN SLIP 'IM A MICKEY BEFORE THE NIGHT'S OUT
WHAT'S THIS STUFF HE'S DRINKING ANYWAY? MMMM..CHOCOLATE SODA
EXCUSE ME A MOMENT SIR
WHAT ?
FWAT

I'LL GET YOU ANOTHER DRINK, SIR THERE SEEMS TO BE A FOREIGN BODY IN THIS ONE
OH, IT DOESN'T REALLY MATTER
I WAS JUST LEAVING
HELP! GASP GLUB HALP!
JUST BEFORE IT HIT THE SINK, THE WHIFFERD'LL MANAGED A QUICK CHANGE...
THEN NARROWLY AVOIDED A CLOSE ENCOUNTER WITH THE SEWER MAINS BY A FURTHER LIGHTNING SHIFT.
HEY 'M GETT NG GOOD M GETTING FAST I'M GETTING EXHAUSTED.
HUH! WOULDYA LOOK AT I ACTUALLY MADE IT OUT HERE BEFORE HE D D
THEY SAY 'T S QUICKER BY DRAIN
UHH SIR. WAIT UP JUST A DOGGONE MINUTE THERE.
WELL, THE INFORMATION IS P LING UP CAN'T SEE ANY REASON FOR STAYING HERE MUCH LONGER
I KNOW WHO THE MODERATOR WAS AND WHO HE WORKED FOR

NEXT PORT OF CALL VENUS.
TWO SHADOWS DETACHED THEMSELVES FROM THE DARKNESS LAUNCHED THEMSELVES AT THE DOCTOR, VIBRO-KNIVES HUMMING
ZZUUUTT
CRAK!
FREEZE, CREEP! DON'T MOVE DON'T EVEN BREATHE!

OH, NO YOU DON'T! THIS PIGEON'S MINE! I'VE BEEN WORKING TOO HARD TO LET HIM GO!
POK
WHUMP!
WHAT'S GOING ON HERE? I COULD'VE SWORN I SAW A ... NO ... IT COULDN'T BE!
I KNEW IT. I KNEW I'D GO CRAZY IF I STAYED LONG ENOUGH IN THIS GODFORSAKEN SPOT
IT'S TIME TO GET UP AND GO
NEW CO-ORDINATES, DESTINATION GREENBACK BAY VENUS!
AHHH JUST A MINUTE THERE SPORT
I THINK IT'S TIME WE DECIDED WHO'S IN CHARGE OF THIS TRIP HMMM? NOT TO MENTION WHO'S GOING WHERE AND WHO'S DOING WHAT TO WHO?
OR SHOULD THAT BE WHOM?

NEXT THE VENUS FLY-TRAP.

Matrix

data bank

To start us off, we go across to Pennsylvania in America where Keith Floyd writes to ask whether the information given in **DWM 82**, in the article called *The New Doctor* which asked whether Tegan might be the only assistant to have seen two regenerations had she stayed on for *The Caves of Androzani*, is accurate. Keith suggests that the record is already held by the Brigadier who saw Troughton turn into Pertwee and then Pertwee into Baker. Sorry, Keith, but no — the Brigadier didn't actually see the regeneration from Troughton into Pertwee occur as it happened on Gallifrey. Thus, so far no one has seen two regenerations.

Antony Oliver of Walton writes. "I am very interested in the Jon Pertwee story *Inferno*. My query is that at the end of one of the seven episodes, the Doctor seems to be imprisoned in a cage. In a cage next to him is a Primord and the Doctor says 'Hello old chap, how are you doing?' Then we see the Primord lunge menacingly at the Doctor. This particular scene was not mentioned in your recent episode guide, so I am wondering if my memory is correct." The scene does indeed occur as you describe it but about halfway through episode four of *Inferno*, after which the Doctor escapes, but fails to stop Stahlman from allowing penetration of the Earth's crust to take place. You can, of course, soon read the full story of this classic Pertwee tale now that Target have novelised it.

Daniel Charlton says that he remembers news during the late seventies of a film called *Doctor Who Meets Scratchman* and do we have further details. Well, Daniel, keep watching the pages of this magazine for a feature on the film, but to put you out of the misery of waiting, I'll tell you now that the film was aborted and is unlikely to be rethought about as it should have starred Tom Baker who co-wrote it with Ian Marter.

Doctor Who Magazine cartoonist Dicky Howett provides the next question and it refers to the photographs printed here. Dicky says he found them in his loft (whilst looking for old *Doctor Who* episodes) and thinks he must have taken them off the television when the story was transmitted. Dicky wonders what story it is, who the actors are and what Barbara is looking at under what appears to be a birthday cake. Sorry, Dicky can't help you with the latter part, but the story is the classic *The Daleks* which introduced everyone's favourite monsters way back in '64. In the 'birthday cake' picture you can see (standing from left

to right) John Lee as Alydon, Philip Bond as Ganatus, Virginia Wetherall as Dyoni, William Russell as Ian, whilst seated are Jacqueline Hill as Barbara and Marcus Hammond as Antodus. The other still below it shows Alan Wheatly as the Thal leader Temmosus and you can just see John (Alydon) Lee's shoulder.

Our old friend Jethrik wonders whether the *Radio Times* were wrong in calling Zoe, in their *Five Doctors* feature, Zoe Herriot as the Target Programme Guide doesn't mention this name. Despite this omission, Herriot is indeed her name.

Stephen McArthur questions the accuracy of that sultry, silicon siren Eldred who, in *The Hand of Fear* reminds the Doctor that it is his duty to interfere and therefore he must help her return to Kastria. Stephen says that he though Time Lords were forbidden to interfere. He is quite right, and Eldrad got it wrong, but only by today's standards. Indeed, when Eldrad was first "alive", millions of years ago, the Time Lords were probably at that stage in their history when they did, indeed, interfere, as related by the Doctor to Leela in *Underworld* when he explains why the Time Lords adopted their non-intervention policy. Just out of interest, it is hoped that before too long, **Doctor Who Magazine** will be presented a *possible* history of Gallifrey and the Time Lords.

Ian Skelton of Walton-on-Thames in Surrey has a poser — "How many stories did not feature the TARDIS in any way whatsoever, remembering that (for example) the TARDIS in the corner of his lab at UNIT is enough to disqualify that story." To start with there is *The Sontaran Experiment* (the TARDIS was left on Nerva Beacon) and subsequently *Genesis of the Daleks* (likewise the TARDIS was on the space station). *The Sea Devils* all took place on the south coast, so no TARDIS there. *Mission to the Unknown* featured neither TARDIS nor crew, and then we jump a few years to *The Silurians*. The next two stories both featured the TARDIS's console, but outside the TARDIS shell so it could be said that the TARDIS itself didn't appear in *Ambassadors of Death* or *Inferno*. The only other story is again a Pertwee one, this time *The Daemons*, so altogether that is, to date, eight stories do not feature the TARDIS at all.

Finally this month, Deral Lewington asks if **Doctor Who Magazine** is ever likely to give information about *Doctor Who* fanzines in the same way that the late, lamented **Blake's 7** magazine featured news on *Blake* 'zines. The answer is yes, in the near future we should indeed have news on these enterprising magazines and where to get them from.

That just about wraps up *Matrix Data Bank* this time around. Keep your questions flooding in, on postcards only please, the more the merrier. ●

WARRIORS of the DEEP

review

by Gary Russell

Ever since the Daleks made a re-appearance in the Hartnell story, *Dalek Invasion of Earth*, a few months after their original appearance, *Doctor Who* fans have clamoured for the return of their favourite monsters, whether it be Cybermen, Autons, Quarks, whatever. And if we at Marvel had a pound for every request for the Sea Devils and Silurians that came in the post, we could all retire to some far eastern isle and laze in the sun for the rest of our lives. However, we haven't got those pounds, but the *Doctor Who* production office clearly did note the requests, and earlier this year we were greeted with *Warriors of the Deep* to open this, the 21st season, sub-titled by producer John Nathan-Turner "A Monster Season". And, by golly we had monsters in this story, Sea Devils (although why Icthar called them this I'll never know as they were only called that by a handful of humans in the 1972 original), Silurians (Malcolm Hulke spent a whole scene in *The Sea Devils* pointing out to Jo Grant that this name was another man-coined moniker and thus totally inaccurate, they ought, he said, to be called Eocenes!), and the dreaded Myrka creature.

Whether *Warriors* lived up to its heritage will be decided in this year's season survey, but let us here and now take a look at the four episodes and see why it might or might not go down well. Well, firstly, the most important things were the old chaps themselves — both looking different, and actually rather delightful (although I wonder what this obsession science-fiction designers have with Japanese Samurai costumes), although

the Silurians appear to have lost the use of their third eye as a tool/weapon and now it acts quite happily as an indicator to who is speaking. Here we see Icthar, last of the Silurian Triad from the original *Doctor Who and the Silurians* tale (and before you write in to *Matrix Data Bank*, I *think* he was the Silurian Scientist — in the original, just before his death, the Young Silurian informed the Scientist that it would be his job to lead the Silurians when they did awake), taking a couple of friends to a Sea Devil base headed by Sauvix, leader of one of the Elite Warrior branches of reptillian society. Nearby is a handy Sea Base run by a group of neurotic humans, finger poised over the button that will start the holocaust. Unknown to the reptiles, the base is already infested with two spies who want to start the war anyway. And so the Doctor has two problems to deal with, how to stop the humans killing the Silurians and how to stop the Silurians starting the war and killing the humans. Luckily for him the two spies' plan was easily thwarted.

With part of the opposition down, then the Myrka too, it ought to have been simple for the Doctor to solve the rest of his problems. Sadly not so, as dear Icthar, obviously a little annoyed at having his pet disposed of (and who can blame him?) decides that "the humans can die in a sea of their own blood" and tries to set off the missiles. Meanwhile, Controller Nilsen has died and so have ninety percent of the base personnel including a charming little Karina played by Nitzi Saul (who you may remember as the "girl with a vengeance" in BBC TV's *Kessler*) and young Maddox who outlived his usefulness, both to Nilson and the plot rather more quickly than necessary, one thinks. The action continues and even after despatching Sauvix with some of that very useful hexa-cromite gas — you remember, the Doctor told us five minutes into the first episode that it only hurts reptiles; you can almost imagine him saying, "Handy if we should bump into any Sea Devils, eh chaps?" or words to that effect — the Silurians carry on and start the count-down. With a little help from the gas, Commander Vorshak gets the Silurians out of the way and the Doctor saves the day although at rather a high cost. "He's alive," shouts an ecstatic Tegan as she drags the Doctor away from the sync-console. "The commander wasn't so lucky," murmurs the delightful Turlough in his best matter-of-fact voice. On the contrary, I thought, the Commander was quite lucky to be out of it — somewhere along the line poor old Bulic will have to explain why he's the only survivor on the base. And I doubt that the Doctor will be there to help him out.

Warriors of the Deep was a flawless story. Nonetheless, it was reminiscent of the days when action and adventure took rightful precedence over storyline. The sets, designed by Tony Burrough,

were good and the costumes beautiful. Acting was of a variable standard, although whilst I loved Ingrid Pitt's Solow, I know a few people who cheered as the Myrka gave her the shock of her life. Tom Adams tried his best with lines that could have been better, but full marks to Tara Ward (Preston), Nigel Humphreys (Bulic) and Ian McCulloch (Nilson) although the latter seemed a little over the top as he staggered around, blinded by the ultra-violet light, until Sauvix arrived and put him out of his misery. The regulars were terrific – Turlough and Tegan's banter is a joy to watch and Davison's Doctor, sadly into his final season, was on top form. It is interesting to note the propensity Johnny Byrne has to show the Doctor casually killing things with his "portable flash-bulb" in one scene, and then moralising heavily on the horrors of war the next – he did it last year in *Arc of Infinity* with Omega.

As a Silurian/Sea Devil story *Warriors of the Deep* is unlikely to be hailed as a classic, but as a straighforward, exciting action/adventure story, it gave us an enjoyable and interesting four episodes of *Doctor Who.*

Opposite page: *The monstrous Myrka, a creature from the deep, goes on the rampage in Sea Base Four.* Left: *Sauvix the Sea Devil (Christopher Farries), leader of one of the Elite branches of reptillian society.* Above: *Solow (Ingrid Pitt) at Sea Base Four control panel.*

WHO'D HAVE BELIEVED IT?

Feature by John Wakefield

Above and right: *A "before" and "after" comperison. The quality of the pictures is poorer than we at* Doctor Who Magazine *would have liked because they had to be taken straight from a video monitor.* Inset: *The familiar face of William Hartnell, as the first Doctor, seen in a* Doctor Who *adventure for the first time in colour. You'll have to take our word for it that the process looks better than these pictures indicate . . . would we lie to you?*

No, it's not the title to some 22nd season programme, or anything like that, but the above question comes from one of the staff in the BBC's Features and Talks department when they discovered some long lost *Doctor Who* footage in a film can last February when they had their post-Christmas "throwing out binge" as they termed it. You may have read about it in the national press a couple of months ago, as it turned up with some other sixties footage, including two episodes of *Dixon of Dock Green* and *Adam Adamant Lives*.

The footage they discovered was a great deal of the fourth and final episode of the final William Hartnell story, *The Tenth Planet*, which had been in their charge ever since they started "borrowing" clips for programmes like *Blue Peter*, *Pebble Mill at One* and the now defunct *Braden's Week*. As soon as it was returned to the archives the staff tried to piece it together. Along with the clip of the regeneration scene they now have about 95% of the episode intact. One of the archive staff then got a copy of the script from the TV Drama Library and worked out what was missing. Five scenes in all are incomplete. Whilst they have the destruction of Mondas, the scenes immediately before, showing the Cybermen collapsing, are missing. The three major scenes of Ben leading the attack on the Cybermen with the help of thermonuclear rods are missing and one brief scene of the Cybermen in the Radiation room melting is also non-existent. Altogether about four and a half minutes of screen time has been lost. It was then that Visual Archives, the department that digs up newsreel for documentary programmes, got in touch with the archives and things started to move . . .

Viewers to BBC's science programme *Tomorrow's World* on December 15th may remember co-presenter Maggie Philbin showing a clip of black and white *Laurel and Hardy* film being coloured by computers. The Canadian company who pioneered the process asked the BBC to try it out on some of their old black and white programmes so that they could be shown in Canada (because of the transmitter designs in Canada, their receivers — we call them "televisions" — cannot show mono material) as they though it would be popular. And one of the programmes they specifically asked for was *Doctor Who*. Originally it was to have been the 1964 historical adventure *The Aztecs* that would be experimented on but when *The Tenth Planet* arrived, the company requested that be used. This presented a problem for the archivists because although only a few moments are missing they are very important to the plot. Or so they thought until close examination of the script and video showed that with clever over-dubbing (the process where voices are put over an otherwise mute visual) they could actually have the scenes in which Ben talks to Dyson and Barclay, the scientists in charge of the Snow Base, about the nuclear rods. All that was required was to make a second print of certain scenes and reverse them so that instead of looking to the left, characters looked right and vice versa. This meant that the same scene could be used twice but unless you were actually looking for it, the average viewer wouldn't be aware that it *was* the same scene!

Anneke Wills, who played Polly, was unavailable as she now lives in South Africa.

Next on the agenda was to invite the respective actors involved to come and do the voice overs. And all but one of the necessary original cast made their way to the Sound Studios at TV Centre in what is called The Spur, a specially built extension, circa 1973, that has been soundproofed to allow delicate dubbing to take place. Michael Craze (Ben), David Dodimead (Barclay), Dudley Jones (Dyson) and Peter Hawkins who provided the unique Cyber-voices all assembled there for three days during early March. Sadly Anneke Wills who played Polly was unavailable as she now lives in South Africa, so her part was played by a lady very popular in *Doctor Who* fan circles called Corrine Heatherington who captures perfectly Polly's vaguely worried but "won't be wronged" voice.

A couple of scenes in the episode have required the BBC's computer graphics department to work on them to help up-

date a few things and also to visually link together scenes, most notably towards the end when Mondas explodes and a computer countdown has been added over shots of the anxious cast to mask the fact that these are repeated shots. The computer graphics were added by Team 4 in the department headed by Martyn Reid who explains: "When the Visual Archive team asked us to help out we were more than happy. It is ground we've not covered before – usually computer graphics enhance a scene, or act as background material like the material used on the TARDIS console. Here we have covered up some of the unavoidable flaws in an incomplete film, and personally I feel very satisfied with it."

Once the computer work was finished it was handed over to the team responsible for adding the colour, and I asked Canadian Chuck Paddock how the process works. He explained, "First the original black and white film is frozen onto the scene we need to colour. Using an electronic cursor on a panel that represents the monitor, an artist instructs our computer what colours to place on which pieces of the frame – we have 128 colours to choose from, which is quite a breakthough really. So, for instance if you wanted to colour say the General' shirt green (we were looking at the scene where Cutler makes his last stand!) and the Cybergun flash yellow you just instruct it to put those on. With faces, for example, the colour still has all the subtle shading of the original black and white. This now coloured still picture is memorised by the computer as over half a million tiny picture elements called pixels, each one a different colour and brightness. As each frame progresses the computer colours it accordingly, using the original as a sort of master-design. Should the computer make any minor mistakes, the artist is there to correct it." As an example of this, Paddock deliberately made the computer change two colours and I saw the whole of the death scene with a green Cyberman killing Cutler who now wore pale pink slacks!

All told, Paddock said the entire four episodes ought to take a week to ten days to colour. It will then be transferred to the VTR library for conversion from 16mm print to 525 line standard Canadian video tape. I asked Paddock if we, in Britain, would be likely to see it. "Well, that rather depends on allocations here at the Beeb, but I would guess not for a year or so, though I understand that they've been approached by a big American fan club to show it at a convention, and I hope they'll get it – though I'm biased slightly , because they've asked if I'll go too and give a talk on the process. Your readers may be interested, or possibly disappointed, to know that the Canadian Committee for Audio/Visual Heritage, who put up the cash for the project, have asked for one or two minor changes. Firstly, they asked for the date it was set in to be altered – they reckon Canadian audiences aren't so dumb as to think that by 1986 we really will have Snow Bases – but I'm not so sure . . . about the bases, not whether Canadians are dumb! – so it's become 1996, and they asked Mike Craze to do a dub for that. Then there's a character in the last episode called Haynes, who *is* rather dumb – but as he's Canadian they asked for that to be changed and I think he's now Outer Mongolian or something!"

All told, the entire four episodes should take a week to ten days to colour.

On that light note I took my leave of Chuck, having been allowed to snap a few off monitor pictures that are reprinted here, and wandered off down to the VTR library to find out if *they* knew of any UK showing. One of the staff there said it was doubtful but reiterated Chuck's comments about a possible convention airing.

So, exactly when this nearly complete, *colour* version of the classic *Tenth Planet* will ever be seen here is not known but you can rest assured that when it does, Chuck Paddock and Martyn Reid and the others will all deserve a big round of applause. The project is called *Doctor Who: The Tenth Planet* and as it's the first four part serial ever to make use of this process, it has a work code of 01:04/84. ●

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